Saturday Review

MAY 10, 1958 / 25¢

Theodore H. White, author of "The Mountain Road." *(See page 11)*

OBNOXIOUS NEUTRALITY?

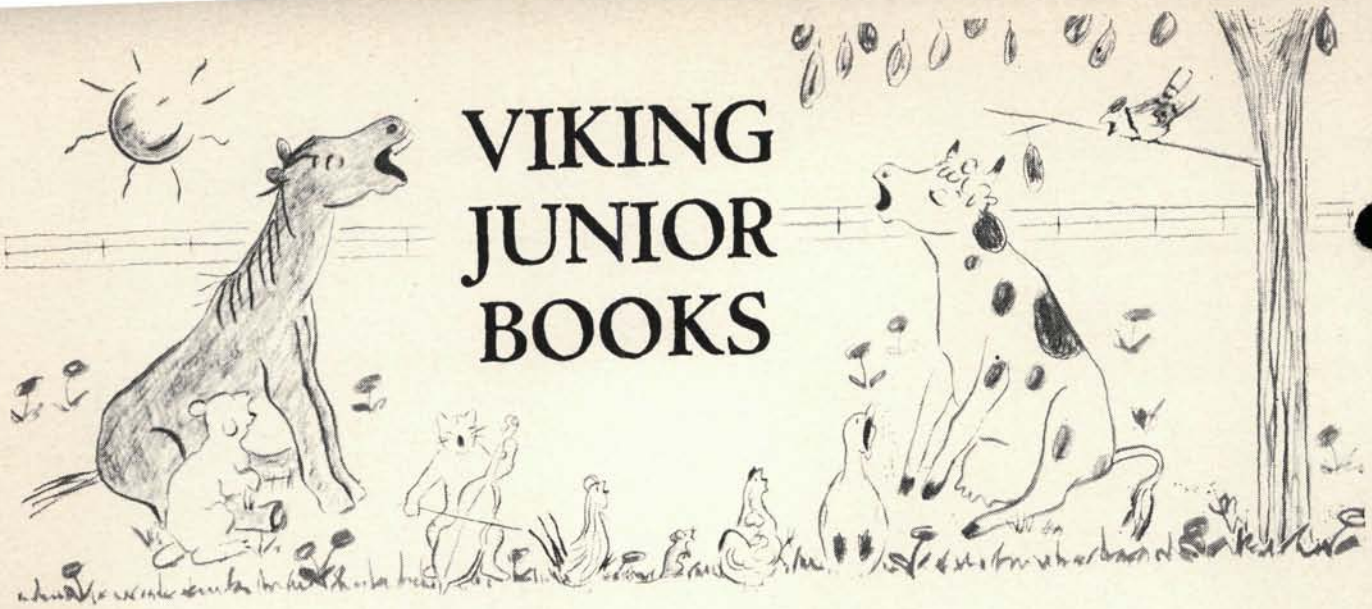
By Virginia C. Gildersleeve

NEW BOOKS FOR C

SR's Spring Survey

PRODUCED 2008 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SM1209B0 91-142
AMBASSADOR COLLEGE LIBRARY
363 GROVE ST
PASADENA CALIF



VIKING JUNIOR BOOKS

COW'S PARTY
Story and Pictures by MARIE HALL ETS

Bluejay said no one would stay at Cow's party, with only grass for refreshments. But he had to eat his own words! *Ages 4-7* $2.50

UMBRELLA
Story and Pictures by TARO YASHIMA

A gentle story and beautiful pictures capture a three-year-old child's wonder in her discovery of being grown-up enough to do something she had never done before. *Ages 3-6* $2.50

THE ACORN TREE
Story and Pictures by VALENTI ANGELO

Bluejay's frantic efforts to fill a hollow oak tree with acorns just for himself turn into a joke. Vivid drawings. *Ages 5-8* $2.50

THE UPSIDE-DOWN BOY
Story and Pictures by DOROTHY IVENS

John's wonderful playmate—invisible to everyone but John—can do anything, even walk on the ceiling! And his big IDEA will make even the soberest reader chuckle. *Ages 5-8* $2.25

BITS AND PIECES
Written and Illustrated by ZHENYA GAY

A gay patchwork of verses and little stories about children and animals—perfect for reading aloud. *Ages 5-8* $2.50

HECTOR GOES FISHING
By PRISCILLA HALLOWELL
Illustrated by Don Freeman

A cheerfully solemn seven-year-old goes fishing—in his own special way. He makes friends with Fish, Duck, and Muskrat, who prove formidable allies against two bullies. *Ages 6-9* $2.50

ROBIN IS A BEAR
By JEFFREY POTTER • Illus. by Johannes Troyer

Robin got into so much mischief that Gayle's father wished he would GO AWAY. He finally did—most appropriately. *Ages 6-9* $2.50

ELF OWL
By MARY MARSH BUFF • Illustrated by Conrad Buff

The smallest of all owls watches desert life through the seasons from the top of a saguaro. Beautiful pictures. *Ages 7-10* $2.75

CHIPMUNK TERRACE
By JOHN OLDRIN
Illustrated by Kurt Wiese

A little girl and a chipmunk become friends in the Round Meadow country. Interesting details of chipmunk ways. *Ages 8-12* $2.50

THE SECRET CIRCLE
By INA B. FORBUS • Illustrated by Corydon Bell

Neelie, who can talk to birds and animals, makes a just-right decision about spending her five-dollar gold piece. *Ages 8-12* $2.50

A BEAVER'S STORY
By EMIL LIERS • Illus. by Ray Sherin

The absorbing and often amusing story of the family life of two beavers and how they adjusted to man and nature. *Ages 9-13* $3.00

THE STORY OF EYES
By S. SUTTON-VANE • Illustrated by Anthony Ravielli

The evolution of sight, from the primitive eyes of prehistoric creatures, to the highly complex human eye. *H. S. Age and Up* $3.50

Armed Services Library

Written and illustrated by men thoroughly familiar with the services, and checked for accuracy by the Armed Forces, these books tell what each service is like for the young man entering it today, and will enable him to choose the one best suited to him. THE AIR FORCE and THE NAVY will be ready in August.

H. S. Age and Up
Each $2.00

THE ARMY: From Civilian to Soldier
By CHARLES M. DAUGHERTY, former Captain, USAR
Illustrated by the author

•

THE COAST GUARD: From Civilian to Coast Guardsman
By GLENN PAXTON
Lieutenant (j.g.), USCGR
Illustrated by Frederick Wores, Jr.

•

THE MARINE CORPS: From Civilian to Leatherneck
By CLEON E. HAMMOND
Lieutenant Colonel, USMCR
Illustrated by William Hawkey

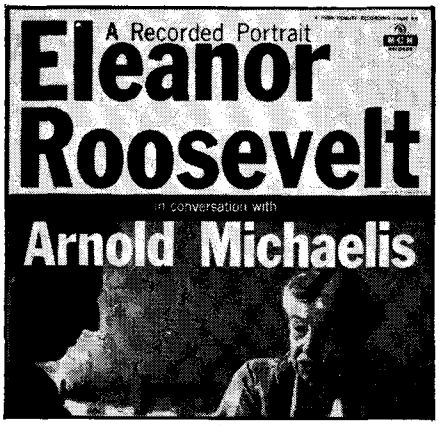
Send for free 140-page illustrated catalogue

THE VIKING PRESS, 625 Madison Avenue, New York 22, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

M-G-M RECORDS
proudly presents
an exciting
new series

RECORDED PORTRAITS



E3648 RP (33⅓ RPM)

2E4 RP (33⅓ RPM) Deluxe Box

ON SALE
AT YOUR FAVORITE RECORD STORE

John Gunther
INSIDE RUSSIA TODAY
Top choice of the critics in
The Saturday Review's
Spring Book Poll
550 pages; 5 maps • $5.95 • HARPER

The Saturday Review

MAY 10, 1958

SR/IDEAS

7 Obnoxious Neutrality? by Virginia C. Gildersleeve
18 An End to Tumult, by Albert Szent-Györgyi
25 Plan for Plagiarists, by Roland E. Wolseley
37 New Books for Children: *SR*'s Spring Survey

SR/BOOKS

10 Literary Horizons
11 The Mountain Road, by Theodore H. White
Reviewed by Ned Calmer
12 Two Women, by Alberto Moravia
Reviewed by Edmund Fuller
12 Black Grapes, by Livia de Stefani
Reviewed by Keith Botsford
13 Cheers, Major Barlow, by William Fain; And Save Them for Pallbearers, by James Garrett
Reviewed by Hollis Alpert
14 Strategy and Compromise, by Samuel Eliot Morison
Reviewed by S. L. A. Marshall
15 The Battle of Cowpens, by Kenneth Roberts
Reviewed by Adrienne Koch
16 Escape from Fear, by Martin A. Bursten
Reviewed by Angier Biddle Duke
17 Elizabeth I and Her Parliaments, 1584-1601, by J. E. Neale
Reviewed by Peter Ritner
27 Thoughts in the Wilderness, by J. B. Priestley
Reviewed by Ben Ray Redman
27 Declaration, by Britain's "Angry Young Men"
Reviewed by Leslie A. Fiedler
29 Men and Events, by H. R. Trevor-Roper
Reviewed by Anne Fremantle
32 The Cross of Baron Samedi, by Richard Dohrman
Reviewed by Selden Rodman

SR/DEPARTMENTS

4 Trade Winds
17 Literary I.Q.
19 Letters to the Editor
21 *SR* Goes to the Movies
22 Broadway Postscript
23 TV and Radio
23 Literary Crypt
24 Music to My Ears
51 Kingsley Double-Crostic No. 1259

The SATURDAY REVIEW, published weekly by Saturday Review, Inc., 25 W. 45th Street, New York 36, N. Y. Harrison Smith, President; J. R. Cominsky, Publisher, Executive Vice President and Treasurer; Norman Cousins, Vice President; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulations Director; Ray Goodman, Circulation manager; Marion Urmy, Assistant to the Publisher. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulation. Vol. XLI, No. 19. May 10, 1958. Re-entered as second class matter January 11, 1952 at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the act of March 3, 1879. Indexed in the "Readers Guide to Periodical Literature."
© 1958 by Saturday Review, Inc. All rights reserved under Berne and Pan-American Copyright Conventions. Reproduction in whole or in part of any article without permission is prohibited. Printed in the United States of America.

(Advertisement)

I imagine there are more than a few people who, like me, went to school in the pre-satellite, or even the pre-atomic days, and who find themselves incapable of understanding the headlines that proclaim the latest scientific advances.

For such people I have a friendly tip: get the Wonderful World books.

This is a series of handsomely illustrated and simply written books designed primarily for younger readers. But you don't have to be a "gifted child" to understand them; neither do you have to be a "gifted adult."

There have been seven books published. The first was "The Wonderful World," which tells how the continents were formed, how life evolved and how man learned to work with nature.

Later titles deal with Archaeology, Mathematics, Energy, the Sea, and, the two newest ones, Medicine and Food. Each is written by an international expert in the field and each provides an excellent understanding of the subject.

The ones I read with greatest profit, were, I confess, "The Wonderful World of Mathematics" and "The Wonderful World of Energy," both written by Lancelot Hogben. But I have found all of the books entertaining as well as instructive.

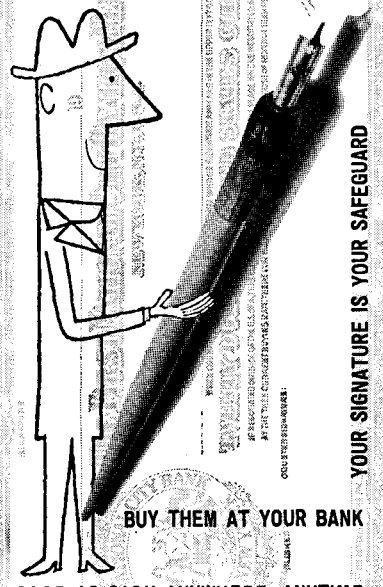
With them you can not only get to know things your children have known for some time, but you can also learn what that neighbor's "gifted" boy, who you secretly suspect is some day going to blow up his home, and yours along with it, is really up to in his basement laboratory.

L. L. Day
EDITOR-AT-LARGE

"The Wonderful World" Books are published by Garden City Books, a division of Doubleday & Company, 575 Madison Avenue, New York 22, N. Y. All are available from your own bookseller or from any of the 30 Doubleday Book Shops, the newest of which is located at 1144 Franklin Ave., Garden City, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

WRITE WAY
TO CARRY MONEY
FIRST NATIONAL CITY BANK
TRAVELERS
CHECKS
FULL REFUND IF LOST OR STOLEN



YOUR SIGNATURE IS YOUR SAFEGUARD
BUY THEM AT YOUR BANK
GOOD AS CASH ANYWHERE, ANYTIME
BACKED BY THE FIRST NATIONAL CITY BANK OF NEW YORK
MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

For Children 5 to 8
CHERRY HOUSE
by ALBERTA ARMER

Glorious pictures to entice a child . . . and a heart-warming story of settlement-house youngsters who learn that beauty can be found in the most unlikely places. . . . A book to help one grow in understanding — for children who *can* afford to buy books, about children who *cannot*.
$2.75

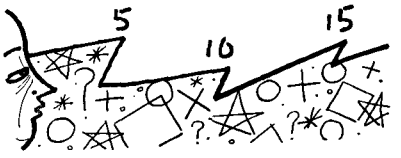
Tonsils coming out?
First give them
No More Tonsils
by ELLEN PAULLIN
Illustrated with Photographs
by Roger Russell
New and Enlarged edition
This realistic little book about the great adventure of going to the hospital to have your tonsils out has just one purpose: to take away the terror of the experience for those who must face it. Cited in *Child Behavior* (Ilg and Ames) as one of the "best of all" possible books to prepare the child emotionally for the experience. $2.00

30 *at your bookstore or write to*
BEACON PRESS DEPT. SR-5
25 BEACON ST., BOSTON, MASS.
Send me *postpaid:*
☐ CHERRY HOUSE $2.75
☐ NO MORE TONSILS $2.00
☐ Your new catalog
Name_____
Street_____
City_____State_____
___Check___Money Order No C.O.D.'s

TRADE Winds

PARAPSYCHOLOGY is a term which has only come into use during the last twenty years or so in this country, but it is already pointing to new frontiers in science which promise more startling revelations than spaceships and Sputniks.

Intent on finding the latest news in this field—more commonly known as



the study of Extrasensory Perception (ESP)—we dropped by the offices of the Parapsychology Foundation, Inc. in their 57th Street quarters in Manhattan. Here we talked to Dr. Karlis Osis, an alert young man with a sober sense of dedication and a Teutonic smile. A Ph.D. from the University of Munich in 1950, Dr. Osis joined the Foundation recently after serving for five years at the widely-heralded Parapsychology Laboratory at Duke University, headed by J. B. Rhine.

"ORDINARY PSYCHOLOGY claims to be in the early stages of development," he told us. "But parapsychology is even in an earlier form. However, studies to date have indicated clearly that there is little doubt that ESP exists—it's a question now of finding out how and *why* it works."

In the modest office, we noted the tools of his profession: several shelves full of books, a ruler, a few sheets of blank paper. The only unusual item evident was a deck of ESP cards, with the now familiar symbols: a star, a circle, a square, a plus-sign.

"These cards," said Dr. Osis, "are merely a tool in the search for more facts about ESP. They are important —but they are not the essence of what we're working for, any more than a mechanic could say he was working for his wrench.

"Our job is to study and describe facts concerning ESP. From then on, as in any scientific research, we try to discover the laws which govern these facts. There is so much more to know about how man functions . . . what he is . . . so that we can enlarge his scope, and throw more light into the unknown. We've got a long way to go."

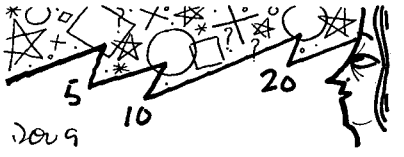
Although the foundation deals with telepathy, clairvoyance, precognition, and other forms of the occult, the atmosphere of the offices is strictly one of businesslike efficiency and scientific dedication. We were intrigued by the card tests, and persuaded Dr. Osis to put us through the paces on a simple clairvoyance survey, perhaps with the faint hope that we might discover some new personal power. He obliged willingly.

THE PROCESS WAS simple. He took us to a vacant office two doors away from his, where we were given a columnar sheet of paper listing the types of symbols which would appear on the deck of twenty-five cards he was to turn over in his office. We were simply to reproduce the first symbol which came into our minds, notifying him over an office intercom when we were ready to go on to the next card. It would be only a matter of a few minutes before we had indicated our guesses in the twenty-five spaces provided in the column for the test.

"Relax, and let the first symbol that comes into your mind take over," he told us. Then he shut the door and went back to his office.

For some unaccountable reason, we felt a little nervous waiting for the unseen voice to come over the intercom, but this had worn off when the voice finally instructed us to start, and to call for the next card when we had drawn in the symbol.

It took only four minutes to complete the guessing—at which time Dr.



Osis returned with his check list and lined it up horizontally with our own guesses.

Our hope for achievement in the field of ESP was blunted quickly. Only five of the twenty-five guesses were accurate—which was right on the nose of pure mathematical chance. In another test, we dropped to four—but our disappointment was softened by the appreciation of the painstakingly accurate methods used to assure the tests of total validity.

"We use random tables to assure the chance distribution of the cards in the deck," Dr. Osis told us. "In addition, in a simple test like this one we check to see if there is any unusual correlation between the cards

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

coming up next for the subject—or the cards which have already been guessed at. Some subjects have an unusual capacity for pre-selection or post-selection of the cards, rather than the cards they are supposed to be guessing."

SINCE THE FIELD of parapsychology often attracts crackpots, the Foundation documents its evidence in the most conservative and thoroughly scientific manner. One of the troubles with particularly gifted subjects in telepathy and clairvoyance is that external conditions can affect them seriously in their testing.

"There is no question that the particularly gifted subject far exceeds the scores made by the average person," Dr. Osis said. "But there are times when noise, emotional blocks, weather, anything can be a drawback. It's like an artist who might be doing a landscape, but is jostled and annoyed by a crowd watching him. He is unable to do his best work. Or a poet who is emotionally upset, and unable to do his best work. The card tests are actually dull and unspectacular. But the consistent results from those who are especially gifted in ESP proves beyond any doubt the importance of this work which is still in its infancy."

Two particularly interesting subjects were a talented British photographer named Basil Shackleton and a housewife named Mrs. D. A. Stewart. They have consistently scored on tests higher than average—one series of their tests scored on a million-to-one chance.

THE AVOIDANCE OF SENSATIONALISM is a constant problem to the Foundation, and because of this Dr. Osis was extremely reluctant to discuss the case of James Herrmann, of Seaford, Long Island, whose house was recently plagued by the breaking of bottles and the sudden, capricious behavior of a record player, bookcase, and other household items—all of which still remain unexplained to the police, civic authorities, physicists, and para-

SOLUTION OF LAST WEEK'S
KINGSLEY DOUBLE-CROSTIC (No. 1258)

LOUISA MAY ALCOTT:
LETTER
(dated 1887)

Isn't it hard to sit serenely in one's soul when one's body is in a dilapidated state? I find it a great bore, but try to do it patiently, and hope to see the why by and by, when this mysterious life is made clear to me.

PUT YOUR VOICE ON FILM TO MAKE YOUR MOVIES MORE EFFECTIVE

The Kodascope Pageant Magnetic-Optical Projector is two communication tools in one. It's a fine optical sound projector. And it's a precision magnetic recorder for adding sound to silent film —even while you sit at your desk!

How it works: Once magnetic striping has been added to any 16mm film, proceed much as you would with any dictating machine.

Narrate as the story unfolds, blend with music and sound effects, make changes as often as you wish. Alter existing scripts to bring films up to date, change the narration for use with different audiences, tailor your message to fit special needs.

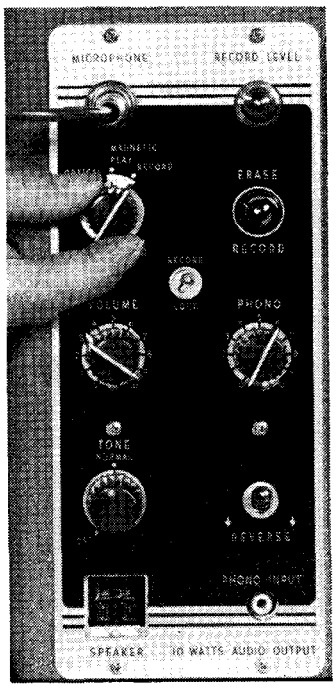
Where to use it: Research and progress reports, training, employee orientation, public and stockholder relations, customer presentations—these are only a few of the ways magnetic sound can be used.

And this same Pageant Projector can also be used as a conventional sound projector to show any 16mm film, sound or silent.

The cost of this remarkable tool is $850*, little enough when you consider all the ways it can help you improve communications.

Let a Kodak A-V Dealer demonstrate at your convenience or send for brochure.

**List price, subject to change without notice.*



One panel holds all the controls for putting your own voice on film using the Kodascope Pageant Magnetic-Optical Projector.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LOWER AIR FARES TO EUROPE

THAN ANY OTHER SCHEDULED TRANSATLANTIC AIRLINE

YOU SAVE UP TO $127 ROUNDTRIP

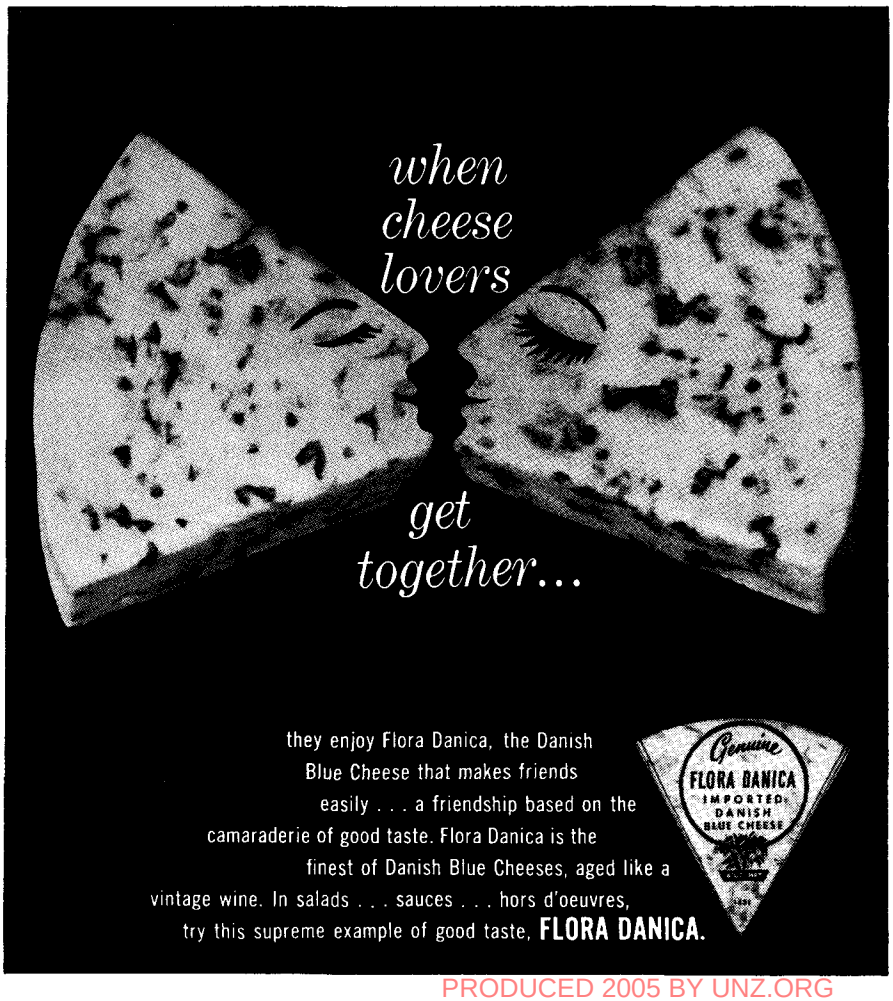
$127.00 less than Economy and Thrift fares

FULL TOURIST SERVICE
2 complimentary full-course meals, Cognac, midnight snack.

SHORTEST OVER-OCEAN FLIGHTS
(never more than 400 miles from an airport). From New York via Reykjavik to
NORWAY · SWEDEN
DENMARK
BRITAIN · GERMANY

ASK ANY TRAVEL AGENT

ICELANDIC AIRLINES
IAL
15 West 47th St., New York 36
PL 7-8585
NEW YORK · CHICAGO · SAN FRANCISCO


when cheese lovers
get together...
they enjoy Flora Danica, the Danish Blue Cheese that makes friends easily . . . a friendship based on the camaraderie of good taste. Flora Danica is the finest of Danish Blue Cheeses, aged like a vintage wine. In salads . . . sauces . . . hors d'oeuvres, try this supreme example of good taste, FLORA DANICA.
Genuine
FLORA DANICA
IMPORTED
DANISH
BLUE CHEESE

psychologists. The *Newsletter* of the Foundation simply states: "No satisfactory hypothesis yet developed." Dr. Osis, who investigated the premises personally, feels that such sensational cases do parapsychology more harm than good.

"The investigation of what we call 'spontaneous' occurrences are always difficult and often impossible to document. We are unable to have the rigid control of laboratory conditions, and therefore have to depend on the subjective reaction of witnesses—not a very scientific source. I think the study of the wild reaction of the public to the Seaford incident is much more interesting than the case itself. I am preparing a statement from our point of view about the Seaford occurrence, but it is not yet available for publication."

"Spontaneous" ESP has of course been reported for centuries. But the scientific investigation of these incidents is so difficult and often so unreliable that parapsychologists regard them with caution. They do exist in fact, and more often in times of stress and crisis than not.

A BOSTON WELDER named Tommy Whittaker gets an impulse to go to a construction job in downtown Boston —with no reason in the world apparent to him why he should. He cannot fight it off. He gets in his car, drives several miles in heavy traffic, pulled by a magnetism he cannot describe, except that "he just felt uncomfortable" by not going there. He reaches a trench dug in the road—sees a hand sticking out of the dirt. He rushes for assistance . . . and his best friend is rescued alive from a near-fatal burial. Later, the friend reveals that a picture of Tommy Whittaker came strongly into his mind as he lay buried by the cave-in in the trench. Telepathy? Clairvoyance? Precognition? Whatever it is, these facts have been checked, re-checked, triple-checked. And this incident is only one of many.

MRS. EILEEN J. GARRETT, president of the Foundation, feels that parapsychology will help bind the common frontiers of philosophy, religion, and science. She feels that it will be a bridge between physics and psychology, that it will guide scientific inquiry toward findings that will link mind and matter, and show more clearly their inter-action on each other. The Foundation sees to it that support and grants are furnished to universities all over the world to continue the probing in this science, so young it is still on a pabulum diet.

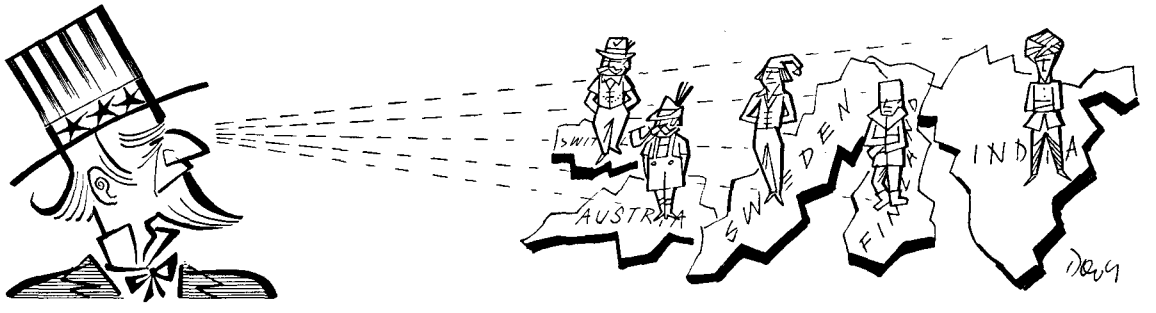
—JOHN G. FULLER.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
MAY 10, 1958

OBNOXIOUS NEUTRALITY?

Miss Virginia C. Gildersleeve, dean of Barnard College for thirty-six years until her retirement in 1947, reminds us in this article that, less than twenty years ago, a powerful and articulate segment of American public opinion bitterly opposed any American participation in international affairs. These days, when American Governments feel bound to intervene in everything from a famine in Ceylon to a Korean War, "isolationism" and "America Firstism" seem like dreams. But they were real, and they should make us sympathize with other governments who now wish to stand clear of risky, expensive policy engagements.



By VIRGINIA C. GILDERSLEEVE

"I AM continually irritated by the American attitude about neutrality. Americans are so smug and virtuous about it, as if they were the only people to whom it had ever occurred that war is a brutal and futile thing, and as if we in Europe all enjoyed it and did it to amuse ourselves."

Am I dreaming, thought I? Can anyone really have said this about Americans? I looked at the date on the letter from my English friend Caroline Spurgeon, which I had found on going over some old papers. The date was October 1, 1939, a month after Hitler had invaded Poland and the worst of all wars had begun. She was writing from Tucson, Arizona, where she was living for reasons of health and where she was surrounded by friendly Americans "so smug and virtuous" about their neutrality.

What a contrast to the present anxious attitude of my fellow Americans! They now view with suspicion and fear what they tend to call "neutralism," bitterly resentful of nations like India, who cannot distinguish between black and white and so do not definitely side with us in the Cold War with Russia; shocked and alarmed by a recent world poll of public opinion which showed that only two of the eleven "Western" nations tested would favor entering a war to help us fight the Reds.

The variety of emotions with which the American people have regarded this concept is duplicated in an amusing way by the history of the word *neutral* and its derivatives as recorded in the fascinating depths of the Oxford Dictionary. The word *neuter*, akin to *neither*, early appears as meaning not only *of neither sex* but in general *neither one thing nor its opposite*.

Sometimes it has signified a *good* thing. Note "such as are neutrals, who may labor with the one side and the other to compound the quarrel"; "their neutralism will be at an end, denominationalism will have made them prisoners"; "the largest and best minds . . . arrive at a sort of neutral region."

But the concept of *indifference* early casts a shadow on the word: witness "a neuter town indifferent to both" and "unkindness of neuterlike indifference." More unfavorable connotations appear in such statements as "in politics they are a breed of mongrels or neutrals"; "our own neutralism and lukewarmness shall utterly condemn us"; "the profane neutralist who is of all religions or no religion"; "the silent neutralist soon became regarded as the secret foe"; "I had a neutralizing spirit—I looked which way the wind blew."

My thoughts run back all the long years during which I have watched American minds and hearts sway violently "which way the wind blew,"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

reaching opposite poles in their attitude toward neutrality. They have been driven hither and thither by changing circumstances, which now made neutrality a refuge in which we could preserve our own civilization and way of thinking and save our own skins, and then caused it to appear to be a horrid disease, a kind of moral blindness which afflicted other nations and kept them from standing by our side to help us.

What is the truth about it all? Should we really try to stamp out neutrality as thoroughly obnoxious, or should we aim for a world where everyone is neutral and so at peace?

When World War I burst upon our amazed country, President Woodrow Wilson urged us all to be neutral in thought as well as in deed. The great majority of Americans certainly wanted to keep out of the horrible and confusing European madness. We wrapped our oceans about us and withdrew to our hereditary isolation. Mr. Wilson won re-election with the slogan, "He Kept Us Out of War."

But Theodore Roosevelt said, "Dante reserved a special place of infamy in the inferno for those base angels who dared side neither with evil nor with good. Peace is ardently to be desired, but only as the handmaid of righteousness." Gradually we felt a changing of the national emotions. The sinking of the *Lusitania* and of other ships which brought death to some American citizens aroused our anger and indignation. We also resented the edicts of Germany which limited the sailing of our ships and so deprived us of our ancient freedom of the seas. "No, Mr. Kaiser," one furious old sea-captain was reported to have declared, "We will *not* paint our ships like barberpoles and sail them only once a week!"

Many of us began to feel uneasy about President Wilson's statement that we were "too proud to fight." Was that really as noble as it had seemed at first? Were we not responsible citizens of the world? Was it not our duty to try to restore peace—and a peace with justice? Was it not even conceivably possible that the forces of violence and evil might threaten our own shores and the security of our own quiet homes? Were we not playing a pusillanimous part in just sitting on the sidelines, making vast sums of money out of the sufferings of other nations, and doing nothing to stop the holocaust?

Unlimited submarine warfare and the revelation of a message from Germany promising Mexico the restoration of her "lost province" of Texas (You should have seen the expression on the faces of the Texans!) helped fire American emotions to the boiling point, so that we were willing to drop the neutrality which we had cherished and enter on a crusade for peace. We would fight "to make the world safe for democracy." This war would end all wars. Away with that feeble thing, neutrality! We became belligerents.

The results of our crusade disillusioned us bitterly. Internal partisan politics confused the issues. We were disgusted by European politics. We were outmaneuvered at the treaty tables. We refused to join the League of Nations which we had sponsored. Again isolation seemed to us very attractive and the emotions of the American people swung again toward neutrality. "Let's keep out of it all!"

As the black clouds of World War II gathered on the horizon, we were grimly determined to avoid being entangled again in these world politics which disgusted and puzzled us. This time we would not be caught! Congress passed drastic neutrality legislation forbidding American citizens to enter the area of war, forbidding American ships to sail into war zones. Soon however we became outraged by Hitler's persecutions of the Jews. We were frightened by his conquest of the European continent. What would be the results to us of a Hitler victory? We envisaged the possible extinction of England and France, our fellow democracies. Many patriotic American citizens had favored isolation, but they had not anticipated an isolation like this, when, alone in the world, the United States would face world forces of tyranny and evil.

FRANKLIN ROOSEVELT, convinced that our real interests lay in preserving a world-neighborhood of "decent" nations, stretched neutrality almost to the breaking point by selling fifty destroyers to the British and by setting up the system of "lend lease" to supply the Allies. Many of us supported him enthusiastically. I remember being a member of a Committee to Defend America by Aiding the Allies, which urged that we should render all help "short of war." In such a conflict no one, we felt, could be really neutral in spirit, even though we clung as long as possible to the legal status.

However, the emotions of the country were seriously divided and at odds. I used to wonder how the terrible issue could be solved, and then Japan solved it for us by the attack on Pearl Harbor. Under that blow the minds and the hearts of Americans became united. We entered World War II.

Since that moment we have not been able to enjoy the blessing of neutrality, if it is a blessing. This Second World War left us with such painfully obvious international responsibilities and hazards that isolation was no longer to be dreamed of. We helped build the Charter of the United Nations as an instrument through which to work for human welfare. In its General Assembly, Security Council, and International

—The New York Evening Sun.
"A Change of Heart" (March 1916).

—*From "Year's Pictorial History of America."*
U. S. Army Recruiting Poster.

WORLD WAR I: President Wilson was sworn to keep America out of the bloody European trench-slaughter. In May 1915 he expressed his intentions in the famous epigram: there was such a thing as a nation's being "too proud to fight." But only a few months later, on the way to his second election, he had second thoughts. He came to appreciate how dependent the United States had been for a century on the British Fleet. He began to dream of a world of law and order, of civilized commerce and culture. Finally, after several German submarine outrages, he took us into it.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Court of Justice we hoped to find, not neutrality exactly, but fairness, impartiality, and justice. Then our bright hopes were almost immediately wrecked by the rapid development of the Cold War between the Soviet Union and the United States, with many of the nations of the world lined up on one side or the other as "satellites" or allies.

At first the Cold War did not seem to us so menacing. We had the monopoly of the atomic bomb and thus felt ourselves and our allies protected. But as the ghastly procession of new devices of destruction emerged from research laboratories and factories—the enormously enlarged atomic bomb, the hydrogen bomb, the long-range missile—and when finally the Sputniks began to circle the earth, the possibility of the actual destruction of our globe itself loomed ahead of us and fear chilled the hearts of men. Even our own great country, so confident, so safe for many years, now for the first time faced real fear of destruction. Unused to such danger, we tended to become hysterical. Our very existence was at stake. How could we tolerate neutrality in other countries? He who was not for us was against us!

Unhappily, the growth of this fear in American minds and hearts coincided with an ever-increasing antipathy to the whole business of the Russo-American feud on the part of the other nations of the world. "A plague on both your houses," they ardently wished, and would doubtless have liked to see the two great giants destroy each other completely and leave the rest of the world to peace.

We shall soon learn, I trust, to shed this panicky fear which has afflicted us and live calmly, if necessary, as Finland has for so long and Austria has recently learned so well, under the immediate threat of the paws of the Bear. We must make our power and our brains stronger and more effective, accepting these tensions, adjusting the political and psychological problems of the world on some working basis of tolerance and even cooperation before we blow the globe back into the gaseous vapors from which it emerged so many eons ago.

Meanwhile, remembering our own periods of ardent neutrality, let us try to understand and to respect neutral nations. When I went to Europe at the end of World War II I found that the belligerents, far from reproaching the two neutrals, Sweden and Switzerland, felt warm gratitude to them for their immense help in providing relief for sick children, refugees, and other sufferers in adjacent countries, and for making possible some human communication in a world of hostile barriers through which no friendly words could pass.

Not only Sweden, Switzerland, Finland, and Austria, but even the great neutral nation of India we must try to understand and respect. We should appreciate, even though we do not agree with, Nehru's efforts to follow the spirit of Gandhi and promote an avoidance of all violence in this world of armaments and threats. We must recognize that in the face of its own vast problems of poverty, starvation, and misery India must for the present use all her energies for herself. Above all, we should stop sermonizing neutral nations, waving moralizing slogans at them, making statements like that attributed to former-President Hoover in his recent denunciation of "neutralism" as, along with "Communism" and "Socialism," an "evil" thing.

NEUTRALITY is by no means always obnoxious. Neutral nations can indeed be of great value to the world and may develop into the leaders in our common struggle toward a world order. Contemplate more closely that extraordinary small country in the very heart of Europe, most ancient of existing republics—Switzerland. It is so rootedly neutral in legal status that it has even felt unable to join the United Nations. Yet it generously aids the U. N. by giving hospitality to its offices in Geneva; it is the central headquarters of the International Red Cross, and it cooperates in scores of other ways to help solve international problems and ease the sufferings of man. A model neutral is Switzerland!

During the foreseeable future there will continue to be neutral nations, perhaps an increasing number of them, forced into that position by dire pressure of circumstance, or choosing it for philosophical or emotional reasons. But from now on most of the larger nations can rarely be neutral. Certainly that possibility will seldom be open to the United States. As one of the pillars of the United Nations we are often forced to take, in that body, definite stands and even definite actions for or against certain policies and certain nations. Witness Korea, and also the situation which confronted us when Israel, Britain, and France invaded Egypt in 1956. Our country must continue to be an active and responsible citizen of the U. N. world.

Looking toward the long future, perhaps we may venture to hope that codes of world law and even—who knows?—of world ethics may be crystallized and generally accepted. As the organization for world order grows stronger we citizen-nations may come to look upon it as the private citizens of a state look upon their courts and their police and their welfare agencies—free to criticize and grumble at times, but on the whole supporting the world order as man's best chance for peace and well-being.

—*From "As I Saw It" (Simon and Schuster).*

"Problem Before the Congress" (Jan. 1941). "The Assassin Strikes" (Dec. 1941).

WORLD WAR II: Not only the America Firsters and the Bunds were doubtful about entering World War II. In the summer of 1940 France fell. How, from across the sea, could we challenge the Nazi's total grip on the continent? We vaguely prayed that the British would persevere; others vaguely dreamed of a Gingham Dog-Calico Cat war between Russia and Germany that would finish off both. The Head of the American Government looked, like his old boss Wilson, to the ultimate cause of world order, but it was not until Pearl Harbor that his country rallied behind him.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LITERARY HORIZONS

The Ways Some People Live

By Granville Hicks

BACK in 1875 Anthony Trollope devised one of the finest titles anyone has ever found for a novel, "The Way We Live Now," a title that Warren Miller has understandably borrowed. Mr. Miller was born in Pennsylvania and lives in New York City, but his first novel, "The Sleep of Reason," was published in England and not in the United States. Since then, as has recently been revealed, he has had a novel called "Love Me Little" published under the name of Amanda Vail. Thus it happens that **"The Way We Live Now"** (Little, Brown, $4) is at the same time his third book and his official introduction to the American public.

The title is wonderful, so wonderful that I am afraid it has hypnotized not only Mr. Miller's publishers but also Mr. Miller himself. The publishers intimate that no one under thirty-five is likely to believe in the book, and have gone out of their way to invite expressions of skepticism from aging citizens of thirty-six and thirty-seven. I see this as a comparatively harmless device for attracting attention to the novel, but I am not inclined to be so complacent when Mr. Miller, using one or another of his characters as mouthpiece, delivers himself of a whopping generalization. Although there are, fortunately, only a few such generalizations, I am bothered by them whenever they occur.

In the first place, the "we" in Mr. Miller's novels are persons of a certain age, a particular place, and a limited social stratum. This is also true of the characters of Trollope's novel, to be sure, and we can't quarrel with either Trollope or Miller for not presenting a scientific sample. What we can legitimately complain of is that Miller is himself confused, in a way that Trollope was not.

This is the story of Lionel Aldridge, and it begins at the moment when he leaves his wife. He is also leaving their daughter, "his divine Sara," and the pathos of that separation, mitigated only by legally regulated and always more or less unsatisfactory meetings, is the novel's most touching strain. For the rest, Lionel has a job, doing public relations for a British-owned insurance company, that is dull but not degrading. He has friends, most of them going back to his college days, who also have their problems, with husbands or wives or psychoanalysts or jobs. And he has several love affairs, only one of which is serious. This, too, dates back to college.

In fact, it doesn't seem unfair to suggest that Lionel and the characters who are closest to him have all been arrested at the undergraduate stage of their development. This is symbolized by the kind of private language that Lionel and Martha and Sigmund and Nicholas and Amelia created at college and still employ when they get together, to the confusion of outsiders, including Lionel's wife. Amelia was Lionel's first love, but she rejected him as a husband because he wasn't wealthy, and she rejects him again for the same reason. (As all literature bears witness, this is not an impediment to marriage that is peculiarly characteristic of "now.") Lionel and sometimes the others refer to times that seem to them nobler and more spacious than the present, but what they really long for is that campus in the Middle West.

"The Way We Live Now" is not a bad novel; on the contrary, it is uncommonly entertaining; but its virtues are not what the publishers suggest and perhaps not what Miller himself believes. Miller is not primarily a realist, though there are many convincing scenes, and he is not a satirist. He is a wit in almost exactly the way that Peter De Vries is a wit. He makes his principal characters talented wisecrackers, and when they get together, the dialogue can be very funny indeed. I read the book on a train, and laughed out loud often enough to be embarrassed.

Much of Miller's wit grows out of his sharp-eyed examination of contemporary mores, and even the elderly are not apt to deny the soundness of his observations. Beyond this, he is successful when he keeps the tone light. He does well with some of the more casual love affairs, but the big romantic scenes don't come off. In the same way, although Lionel's longing for his daughter is poignantly rendered, the *Weltschmerz* attributed to him is a little ridiculous. Miller understands, I am sure, that Lionel's trouble is immaturity, but he nevertheless insists on displaying him as a Representative Figure. He should know, whether Lionel knows or not, that his generation didn't invent divorce or promiscuity or alcohol or even psychoanalysis.

Despite some unconventional behavior and a number of weaknesses, Mr. Miller's Lionel Aldridge is manifestly a decent fellow at heart. Sebastian Dangerfield, the central figure of J. P. Donleavy's **"The Ginger Man"** (McDowell, Obolensky, $3.95), just as manifestly isn't. He is as unadulterated a blackguard as has appeared in fiction for a long time, a liar, a boozer, a lecher, a thief. Mr. Donleavy is careful to leave him not one of the redeeming traits usually attributed to rogues in picaresque novels. He robs his mistresses, mistreats his child, is disloyal to his friends. If he had been given a heart of gold, he would have pawned it.

The scene of Sebastian's nefarious activities is Dublin, with a shift to London towards the end of the book. He is American-born, married to an English wife, and, as we meet him, nominally a student of law at Trinity on the GI bill. On our first encounter he is returning from a pawnshop, and in a matter of minutes he has run up a huge bill for food and drink with a gullible merchant. We follow him through a series of financial crises, domestic quarrels, extra-marital affairs, and drinking bouts that usually end in violence. His wife finally leaves him—why she has not done so earlier is hard to understand—and he gets his fare to England by imposing on another woman. Failing to inherit the fortune he has expected, he continues on his desperate way, always making sure that he is on the brink of disaster.

Mr. Donleavy was born in New York, but he spent several years as a student at Trinity College after the war, and subsequently lived in London, though he is now living in the United States. "The Ginger Man" was originally published in England, and it seems to have stirred up the critics, some of whom immediately identified Mr. Donleavy as one of the "angry young men." Arland Ussher, who contributes an introduction to the present edition, develops this theme, calling the book "a study of drift, of desperation, of don't-careism,

(*Continued on page* 31)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FICTION

Humanity on the Front Line

"The Mountain Road," by Theodore H. White *(Sloane. 347 pp. $3.95), a first novel by the well-known journalist, is a fictionalized account of the Japanese pursuit of the Chinese armies from Liuchow in 1944. It is reviewed by CBS news commentator Ned Calmer, author of "Strange Land."*

By Ned Calmer

THERE is a point in the telling of contemporary history at which journalism reaches the limits of its powers and the novelist must take over to carry the human experience and its meanings on to total truth. Journalists are very rare who can take this step successfully. Theodore H. White is one of them. His previous books (the first written with Annalee Jacoby) used the instruments of journalism to their fullest capacity. Now, in his first novel, he has crossed a borderline of art.

In "The Mountain Road" history remains intact, but the novelist's dimension has made it immensely more significant and memorable to the reader. Not the famous actors who will stalk through future history books but the living, suffering, or exulting individuals who filled the small parts in the cast are his subjects. Not only the frontline reporter but the novelist "was there." White has compressed the actual timetable of the Japanese pursuit of the broken Chinese armies from Liuchow in 1944—something more than three weeks—into about a week. Otherwise the historic picture is complete. All the intricately-woven elements visible to the master journalist take their places for the record —high politics and grand strategy, military tactics and mass social implications, the brutal facts of weapons and machines. But with equal mastery all these have been made background to a simple fictional narrative of ordinary human beings caught in the turmoil of China's war.

The story follows the retreat of an American Army demolition unit commanded by Major Philip Baldwin, whose orders are to delay the Japanese advance along the single refugee-packed road to the high plateau, blowing stations, bridges, and ammunition dumps as he goes. Baldwin's mission is "discretionary," which places upon him alone the responsibility for the extent to which his orders may be carried out, thus involving him in a moral problem that opposes his sense of duty to his human sympathies. Tragedy dogs the little jeep-led caravan of trucks on its fateful journey into the hills, accompanied by a Chinese general and an American-bred Chinese woman, who together seem to symbolize the old and the new China. (The author is to be praised for not yielding to the popular formula of building up "love interest" with his female character.)

If White's GI Joes seem at times to be saying all the things that other GI Joes have said in all the American war novels, they are none the less real for that. It is also perhaps inevitable that the beautiful Su-Piao, at once Major Baldwin's conscience and Cassandra, should sound rather lofty in her dissertations on Chinese history and tradition, for they are part of the high purpose of White's story, and this reader would not want them touched. She makes a perfect foil for Baldwin's Puritan tenacity and modern American views of right and wrong, and through their dialogues one comes to the novel's deepest philosophic lesson on the misuse of power.

"The Mountain Road" is a Book-of-the-Month Club selection, and it is not hard to see why. In pace, in readability, in swift, indelible characterization of person and place, Theodore White can write with the most practised fictional veterans. But his gifts are greater than that. They are gifts of insight and vision, sustained thought and significant form, and fiction affords him greater scope for them than he has had in the past. Why could he not give us now, say, the novel on contemporary Washington that is crying to be written?

WHEN Theodore H. White went to China in 1939 as *Time*'s Far Eastern correspondent, he was twenty-four years old, and one year out of Harvard with a *summa* in history. Seven years later, "Teddy" White was known as "the dean of Chungking correspondents." He had been caught up in the Chinese defense against invading Japanese, was on the spot at the dramatic opening of the Burma Road, won the Air Medal for his bombing missions with the Flying Tigers, and, in 1945, he tidily completed his war aboard the U.S.S. *Missouri* at the signing of the surrender in Tokyo Bay. The result of these years was his first book, "Thunder Out of China," a perceptive study of complex Kuomintang China. After the war, White changed his theater of operations to Europe, first for the Overseas News Agency, later for the *Reporter*. In 1953 he wrote the penetrating appraisal of postwar Europe, "Fire in the Ashes." Finally he brought his prodigious experience home. For *Collier's* he reported on the American scene, especially the 1956 Presidential campaign. With all his involvement in foreign affairs, White concluded that "American politics are the most vivid and perplexing in the world." It was only now that White could retire from international conflicts, to devote himself to the ancient dream of writing a novel. "Every journalist wants to write a novel," he said recently. "Probably because he's forced to stick to facts, writes in a hurry, with no time to explore human motivation." But White now knows that devoting himself entirely to fiction is not enough. Current events hold for him an irresistible attraction. He makes no secret of his yearnings for far away places, for the Near East, for the NATO conference coming up in Copenhagen, for the maze of French politics, for all the present problems that will shape the future.

—ROLLENE WATERMAN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"In Bello Veritas"

"Two Women," by Alberto Moravia *(translated by Angus Davidson; Farrar, Straus & Cudahy. 399 pp. $4.95), depicts the spiritual growth of a young woman and her mother caught in the crucible of war. Edmund Fuller, who compares this novel with the body of Moravia's work, is the author of "Man in Modern Fiction," which will be published next week.*

By Edmund Fuller

THE greatest pleasure of a book reviewer is (or should be) to praise—a pleasure which the materials of his work often conspire to deny him. I'm happy in regarding "Two Women" as by far the best of Alberto Moravia's novels, a fine and welcome book, after a long personal dissent from the near-cult of Moravia in some quarters.

Moravia's combined works have sold upward of 2,000,000 copies in this country. After two novels indifferently received in the Thirties, this delayed success in the U.S. began in 1949 with "The Woman of Rome," the least good, most sensational, blatantly sexual of his books. Sex has popularized Moravia in this country, although there is more than sex to be reckoned with in the prolific work of this undoubted artist.

Sexuality in Moravia's books is seldom as simple as the lusts and violence in the adventures of the happy-hearted prostitute, Adriana. Over much of the other work lies an oppressive pall of sickliness and decadence, often a latent degeneracy and voyeurism, hovering around the outer precincts of pornography.

"Conjugal Love" exemplifies this, and the quality is found again, muted, in its curious "twin" novel, "A Ghost at Noon." These deal, in variant fashions, with a pair of idiotically obtuse and boring husbands who half-knowingly enter into collusion with the seducers of their wives. Both are writers; effete, ineffectual, self-preening intellectuals, matched against gross, hairy, vulgar lovers. For Baldeschi, in "Conjugal Love," witnessing his wife's pagan tryst in a threshing circle becomes an ecstatically relished "moment of truth."

The supposed free, "natural" sexuality of Moravia is, in fact, morbid, though he is sensitive and skilled in depicting it in whores and intellectuals, Communists ("Bitter Honeymoon"), Fascists ("The Conformist"), and sickly adolescents ("Luca" and many shorter stories).

—From the jacket of "Two Women" (Philippe Halsman).

"Sorrow saved [them] at last moment."

The decadent tone is wholly lacking in "Two Women," yet some discussion is necessary of a technical problem in much of Moravia's work. He is addicted to first-person narration, but all his narrators, male or female, educated or ignorant, sound alike. He has acknowledged this (see translator Angus Davidson's foreword to "Roman Tales"). Protesting the confines of naturalistic dialogue, Moravia insists that "the language of literature is always truer and more poetically expressive than the spoken language."

True, but there is a distracting arbitrariness about such nonrealistic narration in work that claims intense natural reality. Cesira, narrator of "Two Women," is barely literate. Yet she relates her story with all the style, subtlety, ambiguity, and sensitivity of Moravia's resources, including spiritual, political, and philosophical reflections. I question this practice, but accept it because I must.

The wartime story of how Cesira and her daughter, Rosetta, flee Rome in advance of the Allied armies, and what befalls them in their mountain refuge, Sant' Eufemia, between Anzio and Cassino, has deeply epic, universal qualities. *In bello veritas,* says Moravia: ". . . war is a great test . . . men ought to be seen in war and not in peace; not at a time when there are law and respect for others and the fear of God, but when all these things no longer exist and each man acts according to his own real nature. . . ."

The young peasant Michele illuminates with his bitter-sensitive moral perceptions. His anticlerical bent is not "because he hated them *as priests,* but because it displeased him that they were not truly priests. . . ." The scene wherein he reads the raising of Lazarus to a peasant group has profound beauty, not soon forgotten. Of the Nazis he says, "They do evil, thinking that they are doing good." His fate is one type that engulfs good men in evil times.

Rosetta, with unlike religiosity of spirit, able to say of a contemptible dead Fascist, "Even he was a man to be pitied," suffers a violation that radically alters her behavior, yet a greater growth remains possible to her.

Cesira, crassly selfish and narrow, paradoxically grows beyond self in the travail of self-preservation. There is something enduring and magnificent in her progress. At the end, she reflects, "Rosetta and I had indeed been dead, dead to the pity that we owe to others and to ourselves. But sorrow had saved us at the last moment. . . ."

"Two Women" is a work of authentic compassion, deserving to stand with certain established classics both of war and of peasant life. It lends a dimension to Moravia's body of work which one reviewer previously was unwilling to concede.

Hereditary Tragedy

"Black Grapes," by Livia de Stefani *(Criterion. 216 pp. $3.95), is a novel (the author's first) about earthy Sicilians whose tragedy is reminiscent of the ancient Greeks who once occupied their island.*

By Keith Botsford

"BLACK GRAPES" is an admirable first novel from Italy, tragic in mood, lucid in style and inexorable in narrative, as far from Moravia's bourgeois piquancy as it is from the neo-naturalism of the postwar film. It belongs to a genre that has few practitioners since Hardy, Verga, and D. H. Lawrence: "Black Grapes" is a tragedy of primitive passions, a novel of the Sicilian soil, and family, and blood.

Even in its genre it is unusual, for Miss de Stefani has avoided most of the traps; she eschews both the pretentious symbolism of "The Old Man and the Sea" and the self-admiring repetitiousness of O'Neill. Her people are not stiff, rudimentary actors and their fates are not artificial, unmotivated fates: she understands her Greeks well, and those whom she binds to her wheel she allows enough human courage to resist as befits their human dignity.

This difficult task Miss de Stefani

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

accomplishes with judiciousness of taste, neither exaggerating nor faulting, with a style both sensuous and spare, and by reduction of her story to its simplest possible narrative, though the simplest things are the hardest to see well: the opposition of sea to land, of woman to man.

The hero, Casimiro Badalamenti, marries the voluptuous whore of Cinisi, Concetta, "out of his great desire," he says, "to hand the land on to his children," although it is true "she had been the only one to ignite his blood . . ." He is a man of the land, to whom woman, like the sea, is an enemy. Concetta is "treacherous as water" and when his daughter is discovered in incest with his son, whom Casimiro has bound to the soil of the black grapes, he saves the boy and destroys the girl by driving her to suicide: "The male doesn't have a womb, rottenness doesn't thrive in him."

The publishers would have done well to keep the original title, "The Vine of the Black Grapes," for Casimiro's is an hereditary tragedy. He is destroyed through his own descendance, by the children to whom he has bequeathed his own passion and strength. Even the denouement is Greek in its irony, for Casimiro is destroyed by the accidental discovery of a confession he had wrested from his son, yet those who undid him "did not yet know of the existence of the piece of paper with the confession of a crime. It was an ancient crime that called to Heaven for vengeance and which men punished with jail."

The unsigned translation is self-effacing, a worthy compliment to a style that is, for all its simplicity, highly imaged and full of precise and poetic observation. Our appetites may be jaded, but occasionally comes a book which strikes the chord of ancient tragedy. Can we be touched? Not unless Casimiro is a man of stature. But, fortunately, Miss de Stefani has endowed Casimiro with pride: pride in virtue, in self, in land and inheritance. His tragedy, for all that we might be deprived of eloquence and efficacy in the world of today and inclined to self-pity, does move us. Casimiro maintains his stature as a man, and thus perhaps we have something to learn even from the simplest of tales.

Fun and Tears of War

"Cheers, Major Barlow," by William Fain *(Crown. 318 pp. $3.95), and* ***"And Save Them for Pallbearers," by James Garrett*** *(Messner. 320 pp. $3.95), explore two different echelons of military life.*

By Hollis Alpert

WE ARE by no means finished with novels about World War II, and two of the most recent, William Fain's "Cheers, Major Barlow" and James Garrett's "And Save Them for Pallbearers" have a way of ironically illuminating each other. Neither, by the way, casts much credit on the staff and command elements of our Army, but we can, by now, take this attitude for granted in our war novels. Of the two current books, Mr. Fain's is the more professionally written. He is the author of "The Lizard's Tail," an oddball and at times hilarious novel, and in "Cheers, Major Barlow" his sense of humor is again evident. He chronicles some critical moments in the operations of Air Force Public Relations in England during the months before the Normandy invasion. The problem is: who will get control of the task of conveying news of bomber operations to the press? Will it be Major Barlow, or one of his many "enemies" on the public relations staff?

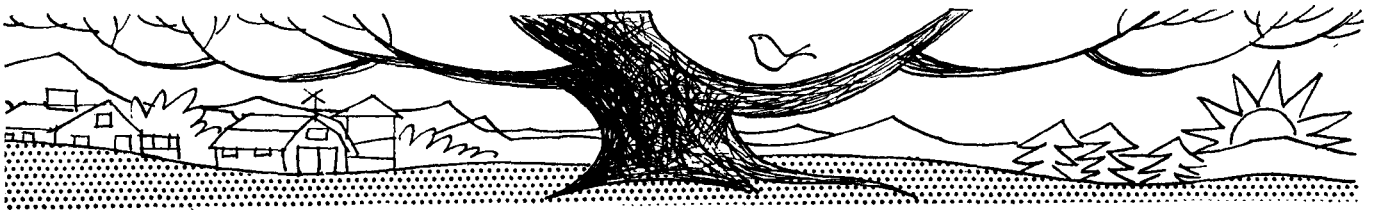
While these officers are fighting it out with memorandums, innuendos, and other forms of rear-echelon combat tactics, Mr. Garrett's men are having a rougher time of it. They are infantry, and they have the usual problems of infantrymen, to take the ground that higher headquarters has ordered them to take, and to survive if at all possible. The contrast between the two kinds of military life explored in these novels is almost grotesque. Can it be the same war? How did one group manage to have it so easy, and the other so tough? Yet, there is enough accuracy in the details of both books to make one realize it was this way. Some had a great, exciting war, and some had their heads shot off.

Mr. Garrett's book is a first novel. He has written it, seemingly, with the conviction that the lives cut short by 88mm shells, machine guns, and Tiger tanks were sacrificed more or less in vain. His officers are just about as gutless or as brave as the enlisted men they command. There are good officers and bad in his story, and there are cowardly enlisted men as well as foolhardy ones. Whether they quake or bear it grimly they die in much the same way, mutilated by shells, sliced nearly in two by machine-gun fire, screaming in agony as their time comes. James Garrett is hardly a graceful writer, but he is trying hard with all the means at his command to show the way the war was in France and Germany.

I doubt that he has exaggerated it much. The weapons designed to kill men functioned too well for a combat infantryman to have much chance of coming out of it whole after being exposed to battle for any length of time. The drives and emotions unleashed by the fighting sometimes resulted in horrors not figured on in rear-echelon calculations. Torturing and prisoner shooting, for example. The trouble with Mr. Garrett's book is that his soldiers haven't much individuality. He has picked out several varying types, sketched them in briefly, and told when and how they "got it." His one character of any dimension is Peter Donatti, sergeant and squad leader. There is a peaceful interlude for Donatti, when he is wounded and sent to a Paris hospital, but his romance with an Army nurse is too idyllic and unmotivated to be believable. Mr. Garrett is more at home when he brings Sergeant Donatti back to the front.

IN Mr. Fain's novel it is Major Barlow who holds the center of the stage. He is observed mainly by Henry Joyce, a lieutenant assigned to Barlow's section, and loyal to the major in spite of the latter's crudeness and paranoiac tendencies. The major is what is known in the Army as an empire builder. The empire builder has as his aim the building of a larger staff, the increasing of his area of responsibility, and a higher rank. Perhaps service to his country is one of his motives, but if so it never rises above the level of consciousness. Fain keeps an excellent satire going for part of the way, but somehow he loses

(*Continued on page* 32)



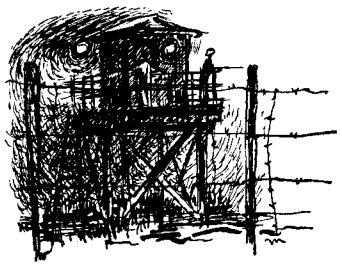
PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Monday Morning with the Admiral

"Strategy and Compromise: A Reappraisal of the Crucial Decisions Confronting the Allies in the Hazardous Years, 1940-1945," by Samuel Eliot Morison *(Little, Brown. 120 pp. $3), contains the noted military scholar's personal conclusions regarding the pursuance of the Second World War. Brigadier-General S. L. A. Marshall, who weighs Admiral Morison's findings, was Chief Historian of the European Theatre during the war.*

By S. L. A. Marshall

TO ANYONE who has worked as long and as productively in the garden of military history as has Admiral Sam Morison, the temptation to stray for a day into the vineyard of strategic criticism, where the grapes hang high, is perforce almost overpowering. There are dire warnings that it should be resisted. The German general said: "Strategy is just so much spiced garbage." The French diplomat added: "It is a futile exercise to argue about what might have happened had that which happened not happened." The perhaps unwitting charm of this book is that Sam Morison, as an admiral and military scholar, indicates his conviction that the advice not to write in criticism of strategy is perfectly sound, then as a writing man, bent on doing a book, winks at his own rule and airs his personal judgments freely.



Admiral Sam's much too brief book on the major strategy of the Allied powers during World War II—as to whether it was good, bad, or indifferent—is not strictly an exercise either in back-patting or in second-guessing. The author nods approval most of the time but he just as vigorously growls dissent against what he considers weakness deriving from the circumstance that U.S. and British planners did not always see eye-to-eye.

Most of this essay is a brief for what was done, where it is not an attempt to rebut what has been written by scholarly chaps like the late Chester Wilmot, Hanson Baldwin, and Sir Arthur Bryant in criticism of the design by which the Combined Chiefs, Joint Chiefs, Sir Winston, FDR, *et al.*, ran the war.

One can imagine Admiral Sam taking up this cudgel joyously. His ardent and often highly opinionated appraisals reflect a positive zest. Though he wears no man's collar, what comes forth is still Morison thinking about strategy and airing his personal judgments distilled during fourteen years of study. So let the reader disagree, though he'd better be sure of his ground.

Morison thinks the Allies were sadly mistaken in fighting a costly campaign all the way up the Italian boot. Believing firmly that invasion in the West was the only sound way to beat Hitler's Germany (hear, hear) he is *ipso facto* convinced that the British pressure for a stroke through the North Adriatic into the Balkans was woefully wrong-headed (yes, yes, again, and for many reasons).

About whether British restraint on American generalship, when it proposed a main go at the Continent—if not in 1942, then in 1943—worked out for better or for worse, Admiral Sam is much less positive. There are, he says, two ways of looking at it, and how very truly he speaks!

The best illustration is right out of Admiral Sam's book, to lift one quotation: "It would have been far easier to land in France in 1943 than in 1944 because in the earlier years the Germans had not yet built their 'Atlantic wall' of concrete and steel."

But will such a sweeping proposition stand when it takes account of only one factor? My own staff in Europe, appraising the same question, but basing its findings on Army data instead of Navy reckonings, reached an exactly opposite conclusion.

Here's why it could not agree with SHAPE bias in this controversy. Operation Overlord won by only a narrow margin a firm lodgment in Normandy. The success of the airborne effort tipped the scale toward victory. There was one other thing. But for the begrudged expansion of the plan, at the insistence of Generals Eisenhower and Montgomery, to provide for a five-division landing front and a floating two-division backup, the invasion would have almost certainly been repelled. At least, that is what the battlefield data says.

Now then, the decisive airborne force was not formed and ready in 1943. Their use and the broadening of the beachhead to include the Utah area was a belated amendment to the COSSAC plan. In 1943 supply shortage in the U.K. base was so critical that some of the ablest U.S. generals on the ground judged invasion to be impossible even if the divisions in the Mediterranean could be returned to the fold.

Last, it perhaps took the amphibious experience of operations against Sicily, Salerno, and the Gilberts to demonstrate the minimum requirement for Normandy and to convince the responsible commanders that no half-armed plan had a chance. They were all learning as they went along even as the essential fleet of DUKWS, alligators, and weasels was also growing.

There is one fallacy in all such argument, particularly when it is compressed into a very small, undocumented book. Supply statistics and the counting of heads do not of themselves win battles. But no strategic possibility is viable except as it is demonstrably consistent with operational resources. Wishes and aims are not a substitute for hard logistical fact. Covered in a few hundred words, the subject cannot therefore reflect the extraordinary complexity of the problem.

Perhaps Admiral Sam did not expect to be taken too seriously. This one was for fun; it was undertaken initially as a college lecture. Any student body which didn't love it would choke on home cooking. The phraseology is pure Morison at his saltiest best. There isn't an equivocal thought anywhere in the mind of the distinguished biographer who rediscovered Christopher Columbus.

But where the old Navy file lets himself drift from the main bearing—discussion of major Allied policy and why it was sound—to risk his bark amid the shoals and reefs of strategic conjecture about what might have been, he is no better safeguarded against the shallows than any other Monday-morning pilot.

For all who read military books in the hope of being stirred to argue with the author this is a dish, loaded with meat, from rare to well-done.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Get the Epaulettes"

"The Battle of Cowpens: The Great Morale Builder," by Kenneth Roberts *(Doubleday. 111 pp. $3.50), which is the last book by the late historical novelist, tells about a remarkable encounter during the Revolutionary War. Adrienne Koch, the author of "Jefferson and Madison: The Great Collaboration," reviews it for us.*

By Adrienne Koch

KENNETH ROBERTS'S reputation for the writing of vividly conceived history will not be marred by this brief manuscript, which he completed before his death last year. It is now issued, with an interesting foreword by Herbert Faulkner West, in a limited edition. The Battle of Cowpens, which was fought in a South Carolina grazing meadow five miles square, in 1781, by Banastre Tarleton's British veterans against Daniel Morgan's smaller backwoods army, lasted for exactly one hour. It does not require much more time than that to scan the hundred pages of this re-creation of the battle. But whether the reader only scans or stops to question an occasional dramatic exaggeration, and to enjoy a powerful phrase, it is safe to say he will leave the book with a sharpened and more intimate sense of the remarkable encounter at Cowpens, of the nature of the Continental and British campaign in the South, and indeed of the character of the American Revolution as a human as well as military struggle.

Mr. Roberts, who made too much of his disagreements with professional historians, was correct at least in sensing that his powers of imaginative visualization could lend pungency to the recital of events and to the revelation of the human beings involved in them. Thus he provides artful sketches of the crude but seasoned and incomparably valiant Morgan and the young, Oxford-educated "hell-raiser" Tarleton, whose reputation as a cavalry leader was associated with his brilliant raiding tactics and his policy of sabering the enemy without mercy. The substance of the ensuing battle story is deftly chosen from the letters and reports of the principals and their contemporaries, so that the excitement of rapid orders and emotionally-charged speech reaches us in place of the nonvascular verbalisms of academic history.

There is not much, for example, that is labored about the contrast between Morgan's tough backwoods sharpshooters in their broken shoes and torn clothing, and the "colorful line of British . . . bright with scarlet, blue, green, and white . . . the brass helmets of the dragoons," etc. But the incisive command Morgan gives his men: "Get the epaulettes" tells us more, in authentic tones, than a scad of sociological observation about the composition of the opposing forces. More revealing yet is a phrase like the following about the character of the Revolution: that after it moved to the South, it was "one of the dirtiest civil wars ever fought." By a few convincing examples Mr. Roberts is able to establish his point that the Loyalists considered themselves as patriotic as anyone and the rebels who called themselves Patriots were as likely as the former to shift sides, depending upon local prospects.

The extreme compression of narrative, however, favors an oracular and prophetic stance on the writer's part. He disputes the "truth" offered by "historians" on the ground of unconvincing details, inaccurate interpretations of the importance of the battle, and general flabbiness in visualizing what he so positively sees. He wills to capture the reader's assent, but he cannot share with that audience the complex nature of evidence, the multifarious directions in which contemporary documents can point, the scrupulous qualifications that surely impede a "story" even if they endow us with materials for a richer ultimate penetration of the past. In a word, he is carrying on a Tarleton *and* Morgan raid on the plane of the high popularization of history. On this plane, he successfully creates a sense of the Battle of Cowpens as a great morale builder, in its "enormous effect on Northern morale, and its awakening of public opinion in the North to the need of giving Greene the military assistance he so richly deserved." What is never made clear, however, is why the earlier battle at King's Mountain is not also credited with the "morale builder" role. If it is true that had there been no Cowpens, there could have been no surrender by Cornwallis at Yorktown, it is equally true that had there been no King's Mountain, there could have been no Cowpens. In short, history as the intense drama of selected episode is capable of contributing something valuable, but it is a partial phase, and a mode of presentation—not the larger substance, nor *the* way to truth.

"The question is: can this marriage be saved?"

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Bulwark in Need of Bazookas

"Escape from Fear," by Martin A. Bursten *(Syracuse University Press. 224 pp. $3.50), is a journalist's-eye-view of the exodus of 200,000 Hungarians last year from their homeland. Angier Biddle Duke, who reviews the report for us, is president of the International Rescue Committee.*

By Angier Biddle Duke

ONLY yesterday, it seems, the somber yet inspiring events of the Hungarian Revolution filled the front pages of the world's press. Now Martin A. Bursten brings the flight of 200,000 freedom fighters into the sharp focus of epic history.

Among the first (and most experienced) journalists on the scene, Mr. Bursten fills his account of the Hungarian Revolution and its aftermath with the testimony of many eyewitnesses. Appropriately, he begins his book with a description of the fighting in Budapest as related by one of the many student participants. But "Escape from Fear" really begins with the mass exodus of Hungarians from their Soviet-dominated land.

"You cannot really know what it means to be cold until you have stood at the Austro-Hungarian border before dawn in November," Mr. Bursten writes. "The cutting wind, sharp and tormenting as a chilled dagger blade, whistles past you as it does on the loftiest peaks in the waste spaces of the world."

Observers from almost every country in the free world stood on this frozen and bloody border in the winter of 1956 and watched the effect of Soviet colonization in the satellite empire reach its logical conclusion. But even the experienced voluntary-agency representatives were awed by the ever-increasing numbers who chose freedom. Mr. Bursten captures the feeling of living history sensed by the excited, exhausted, tireless border workers, and records it all with a journalist's eye for anecdote.

More than one out of every fifty Hungarians streamed into unprepared Austria and Yugoslavia. To fully understand this unbelievable migration, one must imagine 4,000,000 Americans pouring into Canada and Mexico in the space of a few months. By mid-November the pattern had become clear and a host of governmental and voluntary agencies were marshaling their forces for what was to be the biggest emergency relief and resettlement operation in their histories.

As Bursten unravels the complicated details of a vacillating United States immigration policy, he neither loses sight of the human element nor slows his fast-moving pace.

The author minutely examines the charges that American radio broadcasts had played a significant role in stimulating the rebellion. He finds both Radio Free Europe and Voice of America guiltless. He does discover, however, that at least two groups of anti-Communist exiles had pilfered RFE or VOA call letters and, in broadcasts from Spain and West Germany, called upon the Freedom Fighters to continue their struggle, promising help from the West.

Honest and thorough though this book is, Mr. Bursten is not picking a quarrel with anybody. In one neat paragraph, he disposes of the problem of American foreign policy during the rebellion:

> These were extremely trying times for President Eisenhower, especially so because his Secretary of State, John Foster Dulles, had been stricken with an abdominal ailment which required surgery: his political opponents were making campaign capital out of every international development. Since Congress was not in session, action on important matters was in the Chief Executive's lap. Observers close to the White House scene later commented that "under the circumstances, President Eisenhower did the best he could . . ."

America's resettlement program is surveyed with Bursten's usual lively treatment, from Camp Kilmer, where "there are no trees," to new homes across the country. The author examines the possibility of future revolt. He hesitatingly concludes that "the spirit of protest . . . manifests itself again and again." And if it should? In an introduction that will come as a surprise to many readers, Scott McLeod, United States Ambassador to Ireland and former Administrator of the United States Refugee Relief Act Program, draws the moral clearly:

> To me the story of the Hungarian migration in the fall of 1956 is the perfect example of why we should seek to devise a revision of our immigration policy, in line with the suggestions by President Eisenhower.
>
> In the struggle with world Communism, the United States is cast in the role of the bulwark of the Free World. We need every weapon at our command to win this struggle. Our immigration policy could be such a weapon.
>
> The United States managed to do its part in the Hungarian refugee crisis with spirit, determination—and the equivalent of squirrel rifles. But we need some bazookas in the immigration arsenal to deal with future situations.

Ambassador McLeod must be given the last word in a book which will remain the last word on the escape from fear of 200,000 Hungarian patriots until the passing of many years has added to our perspective.

—*From the book.*

"From Camp Kilmer, where 'there are no trees,' to new homes across country."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—From the book.

Sir Christopher Hatton—"rehabilitated."

Embattled Liz

"Elizabeth I and Her Parliaments, 1584-1601," by J. E. Neale *(St. Martin's Press. 452 pp. $6), is the final volume of a pioneering study of the politicking of the great sixteenth-century English sovereign.*

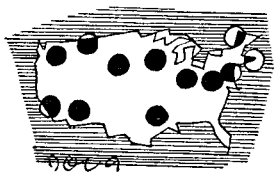
By Peter Ritner

FOR thirty years Sir John Neale, perhaps the finest Elizabethan of our time, recently retired from his chair at University College, London, has been studying the structures and personalities of the Elizabethan Parliaments. This spring the second and concluding volume of his masterpiece, "Elizabeth I and Her Parliaments," has been published in America.

The late sixteenth century was a Warm War era. Elizabeth's reign coincided with the first savage thrust of the Counterreformation and of the national states that embodied the Counterreformation: Philip II of Spain attacked in the Lowlands and on the Narrow Seas; William the Silent fell to an assassin; the Catholic Leaguers of Paris rose up and massacred the Huguenots on St. Bartholomew's Day; Henry III was assassinated. Elizabeth herself, excommunicated and "deposed" in the Bull of 1570, was the target of one murder plot after another. Nothing more terribly reveals the fear and hatred with which the Catholic world regarded her than the famous reply (1580) of the Papal Secretary of State to an inquiry of certain English Jesuits: "Since that guilty woman of England rules over two such noble kingdoms of Christendom and is the cause of so much injury to the Catholic faith . . . there is no doubt that whosoever sends her out of the world . . . not only does not sin but gains merit."

Sir John is the first historian to make it clear how extreme was the English reaction to this religious ferocity overseas. That is, the Parliaments Elizabeth had to face were not only Protestant, but truculently Puritan. For most of her reign they were dominated by tireless bigots like the Wentworths, for whom no anti-Catholic legislation was sufficient or oversevere. If the Queen wouldn't assent to the punitive measures on which they'd set their hearts—and they wept with frustration when she did not—they would reconstruct the Constitution so as to circumvent her veto. In this way, as Sir John explains, the privileges and precedents of Parliament which later foundered the Stuarts first saw the light of day in Henry VIII's daughter's reign. And not only the Parliaments felt this strongly on the matter: Elizabeth's Court, her Council, her own Parliamentary managers like Hatton (whose reputation Sir John rehabilitates), the City of London, the vast majority of the gentry were utterly determined to resist what looked to them like an army of spies, murderers, and wreckers seeking—through the instrumentality of Catholic Mary of Scotland—to reimpose Roman discipline on England. All these forces returned again and again to the charge, demanding ruthless suppression of the old faith.

At serious risk of her life and authority the glorious Queen—who thought nothing of appointing a Catholic admiral to command against the Armada—stood like a rock against this overwhelming consensus. Not only did she not intend to tolerate the fingers of Puritan gentlemen meddling in affairs of the Church and of her prerogative, but she also stood foursquare for the spacious polity of her royal ancestors: England was to be a "community of the realm," not a monolithic church-state on the Renaissance model, where a formidable concentration is achieved at the cost of extinguishing all distinctions. She is, perhaps, history's noblest exponent of that *via media* which is so dear to the hearts of "right-minded" modern liberals. And Sir John shows us again that the "middle way" was her own personal policy, imposed on a most refractory population. From our point of view her Parliaments, the wise men of the kingdom, the kingdom at large, the "democracy"—who unanimously clamored for a general Catholic persecution—were fatally wrong. One vain and neurotic old aristocrat, Elizabeth Tudor, last and greatest of medieval monarchs, was right. If it were necessary to boil down Sir John's wonderful work to one lesson, it would be this: the indispensability of leadership.



Your Literary I. Q.

Conducted by John T. Winterich

SCENE: USA

The expressed or strongly implied setting of each of the following works of fiction is largely in a different state of the Union. Elizabeth Mills of Wichita, Kansas, asks you to match the correct states with the correct stories. Answers on page 30.

1. "Death Comes for the Archbishop"	( ) California
2. "The House of Mirth"	( ) Florida
3. "The Yearling"	( ) Georgia
4. "Cannery Row"	( ) Illinois
5. "The Three Black Pennys"	( ) Indiana
6. "Old Judge Priest"	( ) Iowa
7. "Main Street"	( ) Kentucky
8. "The Scarlet Letter"	( ) Louisiana
9. "All the King's Men"	( ) Massachusetts
10. "So Big"	( ) Minnesota
11. "Gone With the Wind"	( ) Mississippi
12. "Studs Lonigan"	( ) Missouri
13. "Delta Wedding"	( ) New Mexico
14. "The Adventures of Tom Sawyer"	( ) New York
15. "Windy MacPherson's Son"	( ) Oklahoma
16. "Penrod"	( ) Pennsylvania

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

Editor: Norman Cousins
Publisher: J. R. Cominsky
Associate Editors: Harrison Smith, Irving Kolodin

Associate Publisher
W. D. Patterson

Feature Editor
Peter Ritner

Science Editor
John Lear

Poetry Editor
John Ciardi

Editorial Production
Dorothy Chadbourn

Editors-at-Large
Harrison Brown
John Mason Brown
Joseph Wood Krutch
Walter Millis
Elmo Roper
John Steinbeck

Contributing Editors
Cleveland Amory
Henry Hewes
James Thrall Soby
Horace Sutton
John T. Winterich

Contents Copyrighted, 1958, by Saturday Review, Inc.

An End to Tumult

EDITOR'S NOTE: *This week's guest-editorial is contributed by Professor Albert Szent-Györgyi, world-renowned biochemist, Nobel Prizewinner for Medicine (1937), author of innumerable studies of muscle physiology, and presently Director of the Institute for Muscle Research, Marine Biological Laboratories, Woods Hole, Massachusetts.*

ACCORDING to the reliable calculations of a few years ago, the reserves of the world's coal and oil were to give out in half a century, threatening our civilization with collapse for want of energy. Science has saved mankind at the eleventh hour by discovering atomic energy, promising the fulfilment of the age-old dream of universal wealth and human dignity. But tragically, the dream is turned into the nightmare of total extinction. Why?

Erasmus of Rotterdam, the great thinker of the Early Renaissance, distinguished between calm and troubled periods of history. Trouble, *tumultus,* is the sign of transition. History is molded by ideas which create a certain order, and order creates tranquility. The ideas change and the new ideas have to fight against the partisans of the antiquated order; there is trouble until the new ideas are generally accepted and a corresponding new order is established. The greater the transition the greater the tumult. We have to burst our skins to grow. The faster the growth, the more painful the process.

What is this scientific thinking which has brought about all these changes and troubles? There is no mystery behind it; it is quite simple. Scientific thinking means that if we are faced with a problem we approach it without preconceived ideas and sentiments like fear, greed, or hatred. We approach it with a cool head and collect data which we eventually try to fit together. This is all there is to it. It may sound simple and easy. What makes it difficult is the fact that our brain is not made to search for truth; it is but another organ of survival, like fangs or claws. So the brain mostly does not search for truth, but for advantage, and it tries to make us accept as truth what is only interest, mostly short-range interest, allowing our thought to be dominated by our desires. Our social theories, therefore, are made mostly to justify our actions, not to lead them.

Since the Second World War the USSR and USA, together, have spent about $1,000 billion on safety (a sum too great to imagine) and with it have bought fear and jitters and the risk of mass-extermination. But, in spite of this total failure, we still continue on the same lines, heaping arms on arms, developing missiles, anti-missiles, and anti-anti-missiles, knowing that somewhere and sometime a bomb will go off starting the general holocaust.

Where is the way out? Which way should we go? What is the political, economic, and military structure in harmony with the progress of science? Nobody knows, but there is a way to find out. First, the question has to be asked. The men to answer it are the men of good will who know more than how to be elected or make war, men who can think scientifically. They can be brought together to discuss the problem.

To my mind the situation is, essentially, simple. One of the main factors deciding the relation of man to man is the distance separating them. While man was scarce, there was no problem. When his numbers increased, there must have been a great deal of killing. As he congregated in more compact groups, tribes, or nations, and distances became smaller, individual killing had to be stopped within the groups. But it continued between groups. It went on until lately but was not too dangerous for the race, because one of the contending parties always had the chance to survive. Science has brought two new factors into this picture. It has abolished distance, fusing mankind into one single compact group. We have seen the British Channel and the Atlantic shrink before our eyes to two ditches. The other factor is that, due to the atom, in the future both contending parties can expect to be wiped out. So fighting has to be stopped. Armies have to be abolished altogether. The only world which is in harmony with science is a world with no armies. The society of nations, if it wants to survive, has to go through the same development individual societies had to undergo, replacing lawlessness with law, arms with police.

THE first argument usually brought up against such a reorganization is that it is impossible. It is not. It must have seemed equally impossible to any gentleman to drop his sword three centuries ago, or to any Texan to drop his gun eighty years ago. How could arguments be settled otherwise?

But how can we disarm completely if we are unable to make even the smallest progress towards disarmament, in spite of the desire on both sides? This failure indicates that no partial solution is possible. The present political structure is a self-contained system of which no single brick can be removed without the collapse of the whole building. It is based on power, the balance of power, and not on intelligence. The two don't mix.

Of course, there are always criminals, not infrequently even among the heads of states, and so there would have to be a police, a strong international one, commanded by some international body like the U.N. Naturally, it would have to be a truly supernational U.N., built with scientific objectivity, and not a U.N. which—for example—can ignore the existence of the huge nation of China. This police could also see to it that no minorities get into power anywhere, that no state is run against the wishes of the majority of its people, and that local revolutions or

(*Continued on page* 33)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

THE ILLUSION

EDGAR ANSEL MOWRER'S "The Open Universe" (*SR* Apr. 14) makes delightful reading and stimulating brain food. But here and there Mr. Mowrer lapses into mysticism. "The Quantum Theory dealt a very severe blow to any precise sort of determinism." Mr. Mowrer is not alone in indulging in this wishful thinking. But the truth is that we live in the same deterministic world as we did B.Q. (before Quantum) or we could not build a bridge or the simplest machine. And man is part of this deterministic world. It must still be said that free will is an illusion that must be treated as reality.

J. M. MARTINEZ.

Miami, Fla.

MOWRER CONTRADICTION

IT SEEMS TO ME that Mowrer's argument is turning upon itself when he suggests that the conclusions of Einstein were psychologically determined, that he "needed" a Closed Cosmos. Did the great mathematician, after all, have no freedom?

JAMES FRAMPTON.

San Diego, Calif.

DENIER OF DETERMINISM?

MOWRER implies that Heisenberg is a denier of determinism and that Einstein strived for a unified field theory because he was by temperament a determinist. Could we have Mr. Mowrer's comment, then, about the recent announcement of a unified field theory by Heisenberg?

EDWARD S. WEYL.

Philadelphia, Pa.

INSIGHT AND HUMOR

HOW FORTUNATE the country which has Edgar Mowrer for an instructor! Never have I enjoyed anything more than his exposition of the determinist problem. Why can we not oftener in the pages of *SR* enjoy examples of his insight and humor?

F. O. SYKES.

Prescott, Ariz.

DOUBLE SUMMA

MR. REYNOLDS GIRDLER, in "The Business Man—Hero or Scapegoat?" (*SR* Apr. 19), quotes profusely from Miss Miriam Beard's "The History of the Business Man." He is, however, in error when he ascribes "Summa Theologica" as the "epochal work of Archbishop Antoninus (fifteenth century)." The well-known and well-used "Summa Theologica" was authored by the equally well-known "Angelic Doctor" St. Thomas Aquinas, who lived in the thirteenth century.

KATHLEEN A. SULLIVAN.

Philadelphia, Pa.

EDITOR'S NOTE: *Mr. Girdler and his source, Miriam Beard, were quite correct. There are more than one "Summa Theologica," and the one discussed by Miss Beard, which contains among other things an elaborate defense of the profit-motive, was written by St. Antoninus (1389-1459), papal theologian at the Council of Florence, archbishop of Florence, in 1523 canonized by Pope Adrian VI.*

THROUGH HISTORY WITH J. WESLEY SMITH
"No, no, Samson—apply equal pressure, like this."

CONNING THE PUBLIC

WHEN WILL P-R men learn (or admit) that *deeds* will demonstrate sufficiently to the American people whether or not the business community is worthy of our respect? Girdler's effusion is merely another mindless attempt to instruct us in the means by which it is possible to con the public into uncritical acceptance of business mores and leadership.

DAVIS F. TRASK.

Boston, Mass.

TOLSTOY RE-BORN

I WOULD NOT like to pick on Alexandra Tolstoy's review of "By Deeds of Truth" (*SR* Apr. 19), but it seemed to me strange that she made such an obvious mistake: "one hundred and forty years," she writes, "have elapsed since Leo Tolstoy's birth." As she must know (as well as we all do), Tolstoy was born in 1828. This makes the period which has elapsed since his birth ten years shorter than that mentioned by his own daughter.

MARC SLONIM.

Bronxville, N. Y.

FINDING EACH OTHER

THE ARTICLE "Robert Frost: The Way to the Poem," by John Ciardi (*SR* Apr. 12), is one of the most excellent pieces of explication I have had an opportunity to read. It is simple, thorough, and clear, and at the same time provocative of response to the deepest and most far-reaching values in poetry. The essay, just as it is, would be a boon to many students and teachers who together are seeking to find each other as they attend to a poem.

JOSEPH H. JENKINS.

Petersburg, Va.

POKING AND PICKING

ROBERT FROST'S miracle, "Stopping by Woods on a Snowy Evening," comprises four stanzas, sixteen lines, 108 words. John Ciardi's analysis of it runs to ten full columns. This flushes an old question: Does such probing, poking, and picking really lead "The Way to the Poem"?

WILLIAM L. HASSETT.

Des Moines, Ia.

CRITICAL ABSURDITY

I HAVE JUST discovered, by way of John Ciardi's analysis of Robert Frost's poem, "Stopping by Woods on a Snowy Evening," that this charmingly simple, eloquent, lyrical little poem, long one of my favorites, is supposedly fraught with duplicity of meaning and symbolism, including a disguised death-wish, and that it is not at all about what it seems to be about.

This is really a new high in critical absurdity. If the presentation of this leading, cover-featured article were not so obviously straight-faced, I would have considered this a nice parody of much present-day "criticism." Who is Mr. Ciardi trying to kid? Or is he himself merely kidded? I am sure Mr. Frost must

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

be highly amused or shaking his head in amazement at the awesome proportions his innocent poetic images have assumed ("By now, obviously, the horse has also become a symbol").

MRS. BEVERLY TRAVERS.

New Orleans, La.

ENHANCE A RAINBOW

IT SEEMS TO US that when a poet uses the skill Frost employs in creating a mood, sharing an experience, one should accept it as given, without further analysis. One does not enhance a rainbow by subjecting it to a spectrometric analysis.

JOHN G. GOSSELINK.

Hartford City, Inc.

NO DEATH-WISH

I WAS A LITTLE shocked when I read Ciardi's interpretation of the dark and snowfall in Frost's "Stopping by Woods on a Snowy Evening" as a death-wish. I suppose every person must interpret poems like this in terms of his own experience. To me, it seems to say that there is a certain deep satisfaction in stopping to lose oneself in the contemplation of beauty. The experience itself is significant in that it brings the individual into a sense of relationship to basic reality. But one cannot escape too long into these subjective experiences. There is work to do; obligations must be met; one cannot spend his whole life escaping from these practical realities.

J. JOSEPHINE LEAMER.

Gardiner, Mont.

SUPERFLUOUS INFO

I AM USED to most magazines pointing out the obvious, but when *SR* tells me that a symbol stands for something else (John Ciardi's article on Robert Frost), I am really hurt. Chances are, if I thought a symbol was something other than something else, I wouldn't be reading *SR* or any other magazine.

MARJORIE DURYEE.

Everett, Wash.

SIMPLE NARRATIVE

WHY MR. CIARDI had to pick such, as he himself states, "a simple narrative" to expound upon I'll never know. If one thought of poetry as Mr. C does, the joy of just reading beautiful poetry would be gone completely. One would begin to spend all his time searching for symbols and such.

H. CLAY BARNARD.

Sausalito, Calif.

PENETRATING ANALYSIS

I HAVE JUST finished reading John Ciardi's penetrating analysis of Robert Frost's familiar lyric. This is distinguished service in the cause of criticism. More articles like this and we *will* develop a poetry-reading America.

SISTER MARY DENISE, RSM.

Dallas, Pa.

ITS ESSENCE

THROUGH THE years I've read "Stopping by Woods on a Snowy Evening" many times and felt that with each reading I had extracted its meaning to the point where I felt certain that there was no more it could tell me. John Ciardi has exposed new and deeper meanings to me and, as an excellent teacher, has dissected and made clear its very essence.

LLOYD RODNICK.

Detroit, Mich.

HEAVY LIMBS

CIARDI HAS some very interesting ideas. But wouldn't it be better to develop them in a separate essay? It seems to me that the literary woods is too full of heavy limbs falling upon little delicate branches.

GARY THORNBURG.

Losantville, Ind.

NO DISCORDS

CIARDI'S CALM, cleanly developed, and illuminating article on Frost's poem surely is a savory example of what his readers have clamored for all these months. In this essay one finds all of Mr. Ciardi's inspiring adherence to principles and none of those bubonic symptoms which many of his readers have denounced. Personally, I am pleased to find also fewer coinings of discordant and sometimes hideous compounds, an indulgence that often spoils the point of what Mr. Ciardi has to say.

EARL CLENDENON.

Chicago, Ill.

FROST'S ANALYST?

THE BUSINESS of equating this poem with all the current philosophical symbols that are in Ciardi's mind is, of course, Ciardi's privilege. But why should he speak as Frost's analyst?

HARVEY PARKER.

Vista, Calif.

PEDANTIC REPARATION

CIARDI VERY pedantically makes complete reparation for last year's storm-provoking criticism of Anne Morrow Lindbergh's delicate and deep poetry. Many college and high-school teachers will be able to use such an exhaustive analysis in the classroom.

JOSEPH A. McNULTY.

Philadelphia, Pa.

SELF-ANOINTED THOR

AFTER READING Ciardi's uncomprehending, clinical, anti-poetical "appreciation" of my friend Robert Frost's great lyric, I was so moved, in sundry unprintable ways, that I thought to write Robert: the essay reminded me throughout of a humorless pathologist slicing away with his microtome at a biopsy.

However, what I wanted to say "just came to me" and I simply "wrote it down"—on a Remington Noiseless which I use for all composition, including poetry. It took twenty minutes, from gag to madrigal—some twenty more to add an effort to refute Mr. Ciardi's contention that English is a knobby tongue to rhyme—and I forward the result to you, in the hope that you might print it as one (largely commercial) writer's testament that, to some of us, things do come, we do just write them down, and we know enough English to find little trouble in double-rhyming a ballad, even in what Mr. Ciardi regards as the difficult scheme of Frost's poem. I also felt J. C. should learn that "know," "here," "lake," and "sweep" hardly baffle an idle versifier—and Robert's variation of the ballad form is not beyond the reach even of typewriter poets like me.

Mr. Ciardi, neo-master of critique, finds it easy to demolish the avowedly amateur verses of Anne Lindbergh with his little mechanic's hammer; but he did not realize that when he undertook to acclaim a true poet his implement might bounce from the granite with predictable damage to the self-anointed Thor. Ciardi must be all Ph.D., and of the new academic sub-species.

PHILIP WYLIE.

Miami, Fla.

Stopping to Write a Friend on a Thick Night

IN this week's *Saturday Review*
The first bit, Robert, deals with you.
At least, its author, John Ciardi
Tears a poem of yours in two

And shreds the halves. His toy lombard, he
Loads with treacle praise, and lardy,
Salutes your metaphor and tmesis
And fires again to call you hardy.

Art, to him, is just its pieces,
The obvious, his noblest thesis—
Who even calls down holocaust
On his own tougue—the mangling Jesus!

Your blanket snow's thus double-crossed
By one who should be blanket-tossed
And he has miles to go to Frost
And years to learn it's Frost he lost.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR GOES TO THE MOVIES

Chayevsky's Goddess

IT'S seldom these days that a serious, responsible writer drafts a story directly for the screen. Paddy Chayevsky's **"The Goddess"** went through no intermediate stage, and built up no reputation or acceptance beforehand. Mr. Chayevsky, on the other hand, has won considerable acceptance for his previous works. Too bad that his "poetic little people" are now missing from TV drama. Broadway and Hollywood took them over. His play, "Middle of the Night," was a rousing success, and of course there was "Marty," a movie which brought an aura of prestige to everyone who participated in its production. Therefore, it's certainly news if Mr. Chayevsky writes a work directly for the movies. It's also news that he has left his usual stamping grounds—the Bronx, Brooklyn, and Central Park West—behind and gone virtually cross-country.

In "The Goddess" he tells the tale of a small-town (Maryland) girl who became the town tramp at sixteen and a movie star at twenty-five. In between she made two loveless marriages, bore and abandoned a child, and finally broke house records at Radio City Music Hall. Mr. Chayevsky regards this sequence of events as in no way cheerful. By age thirty Rita Shawn is in a state of complete mental and moral collapse, having gained nothing from her success but a severe case of jitters.

Mr. Chayevsky obviously intended to write a tragedy; secondarily he was interested in exposing, as pitilessly as possible, some of the success myths of our present-day society. The movie box-office being in the state it is, one must grant him not only artistic integrity, but courage. But the truth of the matter is that "The Goddess" is only intermittently interesting. Mr. Chayevsky can certainly write a scene, and some of the scenes are pithy and evocative. But the movie is not only downbeat, it seems to run downhill. Perhaps it's the playing that takes some of the steam out of the story. Kim Stanley, in her movie debut, takes the girl from sixteen to thirty. She's probably the most elderly-looking teen-ager since Norma Shearer played Juliet. Aside from the physical miscasting, Miss Stanley is all too plainly a rather intellectualized actress making her own comment on a character she both pities and abhors.

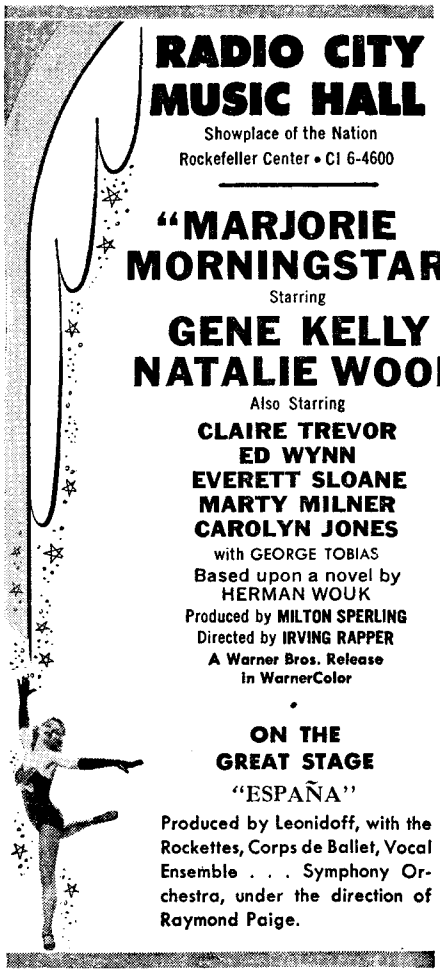
Mr. Chayevsky must share the blame here. He hasn't provided his small-town girl (born Emily Ann Faulkner) with any of the qualities that might make her appeal to that huge postulated public. She isn't alluring, provocative, or sexy. She knows nothing about acting, and seems to have no talent to speak of. She is, moreover, in Miss Stanley's interpretation, a bore. Lovingly Miss Stanley lingers over her many tics and twitches. Perhaps Mr. Chayevsky had in mind as prototypes such as Marilyn Monroe, Jayne Mansfield, Mamie Van Doren. But these girls were willing to protrude bosoms and derrieres, wiggle and wet their lips, and make some attempt at comic impersonations. And Miss Monroe has certainly risen above her beginnings. Miss Stanley's way of playing the girl seems to have no point that I can see.

More convincing is Lloyd Bridges as a former champion boxer trying to find some excuse for his existence. He marries Rita, looks at TV, and plays cards with a few cronies from the old days. Betty Lou Holland in an unfortunately drab role as Rita's religion-hipped mother is capable, and Steve Hill as the first husband is aggressively intense. Mr. Chayevsky implies an explanation for the jitters of his people: it is clear they lack love and the ability to love. They have no inner security and they aren't constructively oriented. In fact, he implies our whole generation is emotionally shot to hell. Maybe if we liked the people more we would react more favorably to the message.

* * *

Another brave undertaking is **"Uncle Vanya,"** a non-studio sponsored project made in and around New York (as was "The Goddess"). Franchot Tone is co-producer, co-director, and co-star of the first Chekhov play to be filmed in this country. In the cast are such capable actors as George Voskovec (Uncle Vanya) and Clarence Derwent (The Professor) and a new actress, Dolores Dorn-Heft, who is pretty but not yet completely professional. As a movie "Uncle Vanya" makes for slow, heavy going. The direction is dispirited; details of setting, costume, and lighting are unimaginative; and there is a bareness about the production which reminds us constantly that it is a filmed play we are seeing and not a movie.

—HOLLIS ALPERT.



"THE FINEST ACHIEVEMENT OF THE MUSICAL STAGE THIS SEASON!"
— Atkinson, Times, Dec. 29, 1957
WEST SIDE STORY
A new musical
Based on a conception of Jerome Robbins
Book by ARTHUR LAURENTS
Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM
with
CAROL LAWRENCE LARRY KERT CARMEN ALVAREZ
Entire Production Directed and Choreographed by
JEROME ROBBINS
Evgs. Orch. $8.05; Boxes $8.05, 5.75; Loges $6.90; Balc. $5.75, 4.60, 3.60, 3.00. Mats. Wed. & Sat.: Orch. $4.60; Boxes $4.60, 3.45; Loges $4.15; Balc. $3.45, 3.00, 2.50. (Tax Incl.). Enclose self-addressed, stamped envelope with mail order and suggest alternate dates.
WINTER GARDEN 1634 B'way. Cir 5-4878
Tickets Now Available for All Performances

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BROADWAY POSTSCRIPT

Yes Is for a Very Rich Man

NEW HAVEN, CONN.

ARCHIBALD MACLEISH'S **"J. B."** in its initial showing at the Yale University Theatre, emerges as an ambitious and thoughtful play in verse. It has flashes of eloquence and insight; here and there it arrives at an intriguing paradox; and wisely it tempers its affirmation of God with an awareness of the horrendous injustices and catastrophes He ordains for the human race. It is clearly Mr. MacLeish's hope that with application and diligence he will somehow be able to make "J. B." add up to a large statement defining modern man's relation to God.

Yet his synthetic retelling of the Book of Job in terms of an American millionaire is a stillborn classic. In its prologue, two candy-butchers casually decide to play God and the Devil in a deserted circus tent, with the whimsical expectation that by starting the Job story the characters will appear in the center ring. Because there seems to be no driving reason for their experiment, and because everyone in the audience as well as they themselves know its result, everything which follows has the air of a gratuitous theological discussion. This is so even though one admires this MacLeish invention, which avoids the smugness of putting the real Omniscients onstage. One is also disappointed at the lack of characterization. The roles are neither exaggerated abstractions, such as one finds in a morality play, nor special human beings in whom we can delight because we can anticipate their reactions. Certainly a man of Job's extreme faith is a special human being, but Mr. MacLeish has neglected to draw J. B. in such a way that his unusual behavior in the face of adversity seems characteristic of a particular man.

Thus it is when we hear J. B.'s final speech (not in the published version, but added in New Haven):

> I covered my mouth. I could not answer Him.
> He asks us like the stillness of a star
> That silences us asking . . .
> Yet we ARE—
> And *what* we are does answer, Sarah:
> What loves and vanishes does answer
> Even the silence, even the still star.

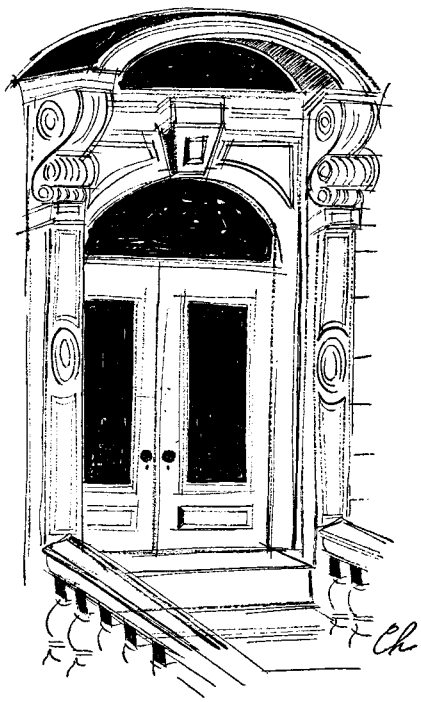
We may feel an induced lyrical ecstasy, but not a dramatic one.

Now, I know very little about the technique of verse-writing and can hardly remember which is dactyl and which is anapest, but I do know that it sounds strange to hear a policeman say "Death is a bone that stammers," that "horses' whatses" seems cutely euphemistic, and that manufactured words like "womb-worm" strike me as pretentious in the midst of colloquial talk. Furthermore, despite an abundance of beautiful speeches, I did not feel that sense of continually moving ahead Eliot achieved with his invisible verse in "The Cocktail Party" and "The Confidential Clerk."

However, it must be kept in mind that "J. B." is work in progress. Much can be done before Yale takes it to Brussels as an example of American University Theatre. And as an example of university productions it is already handsome. Yale's scene-design instructor, Donald Oenslager, has created a translucent blue tent which requires only a change of lighting to transform itself from the empty circus to the star-filled universe. Under Dean Curtis Canfield's direction, the young actors perform with intelligence, honesty, and skill. Professional stars might give deeper and more interesting performances, but it's the play's construction, not its performance, which has the most room for improvement.

OFF-BROADWAY, a cast headed by Clarence Derwent and the distinguished Australian actress, Marjorie Rosenfeld, is presenting **"An Evening of Katherine Mansfield"** at the Royal Playhouse. The short stories selected are "Miss Brill," "The Daughters of the Late Colonel," "Bliss," and "The Woman at the Store." The latter is the most effective of this quartet. Steffen Zacharias has wisely staged the stories not as play adaptations but simply as short stories. He has not solved the problem that inevitably arises when the actor's appearance negates the image created by the narrator, nor the difficulty of turning the actor into a mere illustrator of an action already described. But he has given us a few charming moments.

At the Renata Jean Giradoux's **"The Enchanted"** is being given a fair revival. Most delightful are the scenes with the little girls and the warm portrayal of the Supervisor of Weights and Measures by Gerald Hiken. However, Giradoux is most ephemeral material and there are long stretches of play which this cast presents to us only nominally. —HENRY HEWES.



LIMITED ENGAGEMENT!
NOW thru JULY 5
"LUNT, FONTANNE MAGNIFICENT IN 'THE VISIT'!"
MAIL ORDERS FILLED. Eves.: $8.80, 6.90, 5.75, 4.80, 4.05, 3.45, 2.90. Mats. Wed. & Sat.: $5.75, 4.80, 4.05, 3.45, 2.90, 2.30. Tax Incl.
LUNT-FONTANNE THEA., 205 W. 46 St., New York

Buy U. S. Savings Bonds

VACATION HOME FOR MUSICIANS AND ARTISTS. The Goddard Music and Art Center offers amateur chamber musicians, artists and craftsmen, the help of a skilled professional staff in an informal program. Play, paint, make jewelry to your heart's content in beautiful Green Mountain setting. Fine meals, relaxed atmosphere. July 6 to August 24, $60 weekly. Write Evalyn Bates, Box S, Goddard College, Plainfield, Vermont.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TV AND RADIO

"Easy As ABC"

ROCK HUDSON, Hollywood film star, was seen spectacularly on television participating in the presentation of the Motion Picture Academy's 1958 awards. Rock Hudson was also heard more solemnly on radio recently, when he joined in a reading of the Preamble to the United Nations Charter. The contrast suggests that success hasn't spoiled Rock Hudson. Along with some forty-odd top-flight celebrities of the entertainment world, he has contributed to the popular appeal of "Easy As ABC," a new series of twenty-one half-hour radio programs commemorating the tenth anniversary of the United Nations Educational, Scientific, and Cultural Organization. The programs were written and produced for UNESCO by Gerald Kean, of United Nations Radio; and they are currently being aired Thursday nights over the American Broadcasting Company's network (except in New York, where they are heard on Sundays).

Rock Hudson's name is singled out here as a convenient symbol. Below you will find a complete list of all the celebrities who appear in clusters on the shows of "Easy As ABC."

The stars' effectiveness as mediators for UNESCO with a largely indifferent and mostly ill-informed public is, I suppose, open to question. It has still to be proved that mass audiences accept the modifications of mental attitudes which are proposed to them by entertainers. On the other hand, UNESCO certainly needs consensus approval in the U.S. UNESCO has invested a complete promotion allotment for the next two years in this effort; but if only a portion of the organization's usefulness gets through to the public the money will have been well spent.

That the prospects for success are excellent is due in chief measure to the comprehensive work of writer-producer Gerald Kean. The sound patterns are ingenious, probably the most imaginative done in radio here in recent years. The wizardry of tape recording made possible the tricky production, pieced together in Paris, London, New York, Hollywood, Latin America, etc. But credit for the complex organization of the whole project rests squarely with Mr. Kean. Even UNESCO converts might take time occasionally to listen to "Easy As ABC," to find a sharp idea in a tight spring, like this one: "Tolerance is not a contemplative attitude, dispensing indulgence to what has been or what is still in being. It is a dynamic attitude, consisting in the anticipation, understanding, and promotion of what is struggling into being" (Professor Claude Levi-Strauss in the UNESCO book, "The Race Question in Modern Science").

The following (along with Rock Hudson) exhibited tolerance of this sort in appearing on "Easy As ABC": June Allyson, Jack Benny, Ingrid Bergman, Victor Borge, Marlon Brando, Joe E. Brown, Yul Brynner, Cantinflas, Eddie Cantor, Hoagy Carmichael, Jeff Chandler, Joseph Cotten, Claude Dauphin, Kenny Delmar, Walt Disney, Melvyn Douglas, Mel Ferrer, Henry Fonda, Cedric Hardwicke, Rita Hayworth, Charlton Heston, Alfred Hitchcock, Judy Holliday, Bob Hope, H. V. Kaltenborn, Boris Karloff, Danny Kaye, Eartha Kitt, Burt Lancaster, Peter Lorre, Myrna Loy, Fred MacMurray, Herbert Marshall, Yehudi Menuhin, Ricardo Montalban, J. Carroll Naish, David Niven, Laurence Olivier, Basil Rathbone, Quentin Reynolds, Edward G. Robinson, Eva Marie Saint, Dinah Shore, Frank Sinatra, and Peter Ustinov.

—ROBERT LEWIS SHAYON.

FRASER YOUNG'S LITERARY CRYPT NO. 776

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 776 will be found in the next issue.

YGD LDNXKJ YGTY

THPTRX XTRX VZXY

PGTY GD YGUJWX TY

HTXY FDYX VZXY

PGTY G CDXDNODX.

—TJKJ.

Answer to Literary Crypt No. 775

It is easier to fight for one's principles than to live up to them.

—ALFRED ADLER.

★ It was the wildest
★ free-for-all in the history
★ of New York drama—

the Astor Place Riot

by RICHARD MOODY

It began May 10th, 1849, the result of a feud between two actors — one British, one American — in which Dickens, Longfellow, Bulwer-Lytton, the critics and most of the famous actors of England and America figured in anecdote and epithet. Crowds stormed the Astor Place Opera House; Bowery B'hoys heaved paving stones, the Mayor called out the cavalry. The toll: 30 dead, 150 casualties. Here is theater history at its most flamboyant. Illustrated. $5.00

A timely study of an amazing economic comeback and the urgent problems still facing our Far Eastern ally

JAPAN'S POSTWAR ECONOMY

by JEROME B. COHEN,

member of the Shoup Mission and a top expert on Japanese economy

Despite Japan's remarkable recovery, foreign trade — her life blood — still lags behind, while population continues its ominous rise. This lucid analysis, of interest to businessmen, economists, and foreign policy makers, discusses objectively such thorny topics as Japan's trade with Communist China and competition in the American market. $6.50

At all bookstores

INDIANA UNIVERSITY PRESS
Bloomington, Indiana

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Kurka's "Schweik"—Two Chorale Finales

IT IS an odd feeling to confront so substantial a score as a full-length stage work for the first time, having heard no other music by the composer. It is an even odder feeling when, as in the case of "The Good Soldier Schweik" (the last new work in the City Center's American season), it is also the final work of its composer, Robert Kurka, who died last December at the age of thirty-five, a victim of leukemia.

Whatever his catalogue may yield otherwise, "The Good Soldier Schweik" is apt to keep his name alive for some time to come. Superficially it is a quasi-serious, mostly satirical evocation of the incidents and atmosphere of Jaroslav Hasek's novel from which Lewis Allan has made an uneven but sometimes scandalously funny libretto. Though Schweik "served" his Emperor Franz Josef in World War I, its burlesque of military formalities is as contemporary as George Baker's Sad Sack, its consideration of the misfit's dilemma as classic as Georg Buchner's "Wozzeck" of the 1830s. But the particularly appealing aspect of Schweik is that *he* knows that he is feeble-minded, happiest in an insane asylum with "three meals a day and no rent": whereas all he encounters insist on treating him as sane. He becomes the orderly to an army chaplain, who loses him in a card game to a lieutenant. His special kind of blundering causes them to be ordered to the front, which the lieutenant minds, but Schweik doesn't. At the end, he vanishes "over the hill"—not as a deserter, but to assure that his end be unknown, his fame perpetual.

The tale is told in a dozen and a half short scenes in a text that is mostly colloquial, sometimes coarsely so. But, as Kipling remarked some time ago, "men in barricks don't grow into plaster saints." The relentless energy of Kurka's musical counterpart may have been a byproduct of his illness, his desperate desire to get the work finished (several of the ending scenes were orchestrated from his sketches by Hershy Kaye), but the talent it bespeaks is considerable. Kurka gambled dangerously in plotting his work with a wind ensemble of sixteen (plus percussion) in the pit—strings are banished, as if by a wave of the hand —and sometimes the effect palls. But, more often, it is an arousing source of comment on the military music parodied, as well as a reminiscence of the Mozart divertimento manner in such lyric passages as the work contains. To some ears, these were irritatingly infrequent, but they were going on constantly, though one had to snatch them as they passed, like brass rings from a carousel.

Unquestionably, Kurka's most profound impulse came from Kurt Weill, whose narrow melodic line and singsong intervals are frequently recalled in the vocal writing. And, of course, Weill dealt with very much of a parallel situation in "Johnny Johnson" (whose scene with the psychiatrists is recalled at one point in "Schweik," as was Jenny's saga in a phrase of "Brave Soldiers"). If one mentions Kodaly's "Hary Janos" and Prokofiev's "Lt. Kije" as other influences, it is merely to confirm the end impression that Kurka's mixture is decidedly his own.

To produce such a premiere within the limits of a repertory season may be described as obviously impossible, even if it was done. Julius Rudel's incisive musical direction, the dynamic (sometimes overwrought) stage direction of Carmen Capalbo (in which highly effective use was made of film clips and projected drawings by David Stone Martin), and Robert Joffrey's choreography had a gratifying similarity of viewpoint, which repetition will doubtless improve. The valiant effort of the occasion, unquestionably, was Norman Kelley's Schweik. This fine singer and even finer artist succeeded in making Schweik not merely entertaining but appealing. Emile Renan in several parts (one, as an oversized dog, was especially amusing), and David Atkinson as the lieutenant were especially worthy in a well-chosen cast. Andreas Nomikos's scenic conception was suitable if skimpy. "Schweik's" combination of revue, burlesque, *opera comique*, and "musical" gives it rank as the most individual creation of this season, whatever its unevenness as a totality.

IT WAS, perhaps, a sound idea for Leonard Bernstein to use an English text for his season-ending performance of Honegger's "Joan of Arc at the Stake" though, in so doing, he sacrificed the special skill in the use of his language which makes Paul Claudel's French text the *tour de force* that it is. This intention to facilitate understanding was, however, negated by the use, in key roles, of Martial Singher (Brother Dominic) and Lorenzo Alvary (William of Flavy, etc.). Both of these men are admirable performers, but both also have accents which make their English enunciation more individual than idiomatic.

Honegger's imposing score is one of his finest, an ample justification for Bernstein's effort with the Philharmonic Orchestra, the Westminster Choir, part of the Columbus Boychoir, and assorted soloists. It is also a work of so many facets (mystical, dramatic, narrative, choral, instrumental) that an interpreter's first effort must necessarily be exploratory. Bernstein functioned best when his energy and vigor commanded instant response from his collaborators, especially in climaxes. In between, the performance sagged, lost momentum and, hence, both eloquence and justice. Some details of instrumentation and vocal blend were insufficiently clarified, but the ardor and intensity with which the big lines were drawn together roused a strong response from the audience. Adele Addison, Leontyne Price, and David Lloyd all did their vocal work well. The inequalities were compounded by a lack of vocal resource in Joan's narrator, Felicia Monteleagre (who is also Mrs. Bernstein). It was intelligent, well-phrased spokesmanship, but without quite the depth or variety of sound required. A second hearing, at the Sunday broadcast, furthered esteem for what was well done, regret for what was insufficiently thought through.

THE other season-ending choral exercise was provided by Eugene Ormandy and the Philadelphia Orchestra, the Temple University Choir, and suitable soloists of Beethoven's Ninth Symphony (preceded by a high-minded, but insufficiently eloquent setting of the Psalm No. 6 by the late Adolf Busch). Here the emphasis was on detail, with a closer approach to faultless execution than to an irresistible interpretation. From the quality of the adagio and the finale one might infer that Ormandy is planting the seeds of a conception which will eventually flower, though both the first movement and scherzo were hasty. It is clear that Ormandy has a sophisticated concept of how this work should sound, and may one day realize his objective.

The thoughtfully chosen quartet had, as its particular distinction, the booming bass voice of McHenry Boatwright, whose "Freude!" (for once) was not disproportionate to the chorale answer. Maria Stader, Blanche Thebom, and Thomas Hayward were good, better, best in inverse order.

—IRVING KOLODIN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Plan for Plagiarists

By ROLAND E. WOLSELEY

AUTHOR'S NOTE: *This brief plan for a projected textbook for plagiarists was found in the study of the late Dr. Frederick Welch, head of the English and Journalism Department at the University of the North. It is reproduced by permission of Mrs. Welch. Most of the notes were made for the nine chapters into which this textbook was to be divided. Only certain significant passages are included.*

BE SURE to copy only from obscure writers. Example: Don't be like the student, assigned to review a television show, who rewrote one of Jack Gould's columns from *The New York Times*. The instructor turned out to be a regular reader of the paper and happened to pick up the issue in point while grading the reviews from his critical writing class. Certain phrases, a comparison was made . . .

II. If you must copy from a prominent writer because that is all that is on hand on your subject, at least disguise your work (better state it *his* work). Sprinkle in your usual quota of misspellings, tortured sentences, and vague ideas. Make it approximate your style. Example: the co-ed who failed to do this. The paper got by her teacher okay and why not? It was whole cloth from Mencken's "The American Language." Overconfidently she sold it to a magazine, where it eventually was printed and the late Mr. M. and various friends of his spotted it, complained . . .

III. Borrow from inside a book rather than from its jacket. Amateur plagiarists are not bright to begin with, or they wouldn't have to borrow, but there's no point in overdoing your dulness. Example: Another college lass, purportedly reviewing Noel Busch's biography of Briton Hadden, typed off the jacket as is. Not only was the professor suddenly aware that she had overnight acquired a firm, smooth style, but also that her judgments were remarkably mature. This jacket text is superior to most such writings, being free of the usual hyperbole, and in a way it was a wise choice. She was detected because of the unexpected high quality.

IV. If there are fraternity or sorority files from which you and your brothers or sisters continuously borrow manuscripts don't forget to update the references. You wouldn't want to be caught like that lad in the classic story of beginning plagiarists: when he got the paper back the veteran professor had written on it: "I gave your father a C on this paper nineteen years ago and I still think it's not worth any more."

V. Be sure to keep a list of borrowers of these filed papers. Otherwise, as has happened, the same manuscript may be turned in by two students in a class and . . . a dead giveaway.

VI. If you want to have some fun scissor your name off a returned, successful plagiarized paper and mail it, without return address, to the original author, unless it was Dryden, Defoe, Dickens, or some other dodo. You'll never know the result but it's likely that Marquand, Green, or Faulkner likely will chortle at such professorial comments on his work as "tautological," "What's that mean?" "Can't you spell even yet?" and "See contradictory statement p. 3." If you ever meet the author someday—after you yourself are successful—you can 'fess up and both include the incident in your autobiographies.

VII. Remember that literary style has sex. So do not plagiarize from an obviously feminine writer if you write like a Tarzanish male. Women authors often like exclamation marks and gushy, sentimental expressions. Men more incline toward matter-of-factness.

VIII. Study the careers of some of the more eminent professionals (see Appendices): Sophocles, Menander, Virgil, Chaucer, Mandeville, Moliere, Sterne, and Disraeli, for example. Virgil excused himself by saying that the verses he had taken from Ennius were merely pearls from a dunghill. That should keep up your spirits.

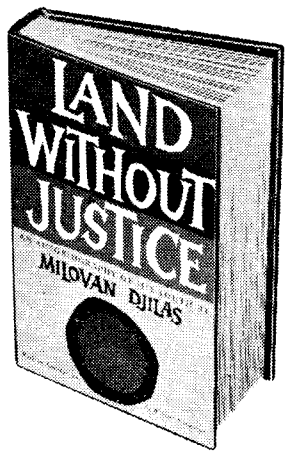
IX. If you are unmasked remind the professor of the distinguished gentlemen in Chapter VIII. Then remark that few public figures write their own speeches any more and even the Library of Congress supplies ready-made scripts. If he's still unpleasant remind the teacher of the university president whose inaugural address contained whole passages from another academic leader's speech on a similar occasion and that the gentleman, although exposed in *The New Yorker*, is still prexy of one of the land's snootiest colleges.

Just published—

the autobiography of

MILOVAN DJILAS

author of *The New Class*



"Before the jail door closed on him, he had completed this extraordinary biography, which, charged with humor, poetic beauty, and an exciting sense of life's tragi-comedy, recounts the high adventure of an idealist in search of justice . . . should command unusual attention."

Henry C. Wolfe,
SATURDAY REVIEW

LAND WITHOUT JUSTICE

Introduction by
WILLIAM JOVANOVICH

$5.75 at all bookstores

HARCOURT, BRACE AND COMPANY

HB

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Girl in Black," by Derain.

—From "Great French Painting in the Hermitage."

"Rest on the Flight to Egypt," by Poussin.

"The Encounter," by Picasso.

BEHIND THE IRON CURTAIN: For art lovers, at least, there is a hole in the Iron Curtain through which Americans can peer at some of Russia's long-hidden treasures. **"Great French Painting in the Hermitage"** (Abrams, $25) offers five centuries of paintings enclosed behind the walls of Leningrad's Hermitage Museum and the Pushkin Museum in Moscow. Catherine II began the collection and two enterprising and tasteful Muscovites, Shcukin and Morosov, before World War I, completed the prodigious assortment of Impressionist, Fauves, Cubist canvases.

Equally unfamiliar to Westerners, and certainly more Russian, is the splendid collection depicted in **"USSR: Early Russian Icons"** (N.Y. Graphic Society, $18), sponsored by the UNESCO World Art Series. From the eleventh century through 800 years, icon painting was Russia's most characteristic art form. Religious in content, stylized in execution, these rare works in succeeding years were concealed beneath layers of overpaint. Now they have been restored to their original radiance and their brilliant colors blaze for the first time for the Western world.

—From "Great French Painting in the Hermitage."

"Woman in Green," by Henri Matisse.

—From "USSR: Early Russian Icons."

"Icon painting was Russia's most characteristic art form."

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

COLLECTED THOUGHTS

Polemicist in Search of a Row

"Thoughts in the Wilderness," by J. B. Priestley *(Harper. 242 pp. $4), is a representative potpourri from the pen of an English "literary gent" in the Belloc-Chesterton tradition.*

By Ben Ray Redman

FIRST-RATE literary journalism is not one of the arts in which the United States leads the world. We have more than an adequate supply of academic critics, engaged in a loveless marriage to literature, whose verbal researches, conducted with extraordinary ingenuity, have blanketed our culture with a blight of neo-Alexandrian sterility; but the genuine "literary gent," whose pen can bring grace as well as knowledge to many subjects of his choosing, is not a familiar figure among us. In England, on the other hand, he has long flourished, and continues to exist in respectable numbers. Belloc and Chesterton, two of the stoutest of the breed, left us only a little while ago. J. B. Priestley, their worthy successor, is still with us.

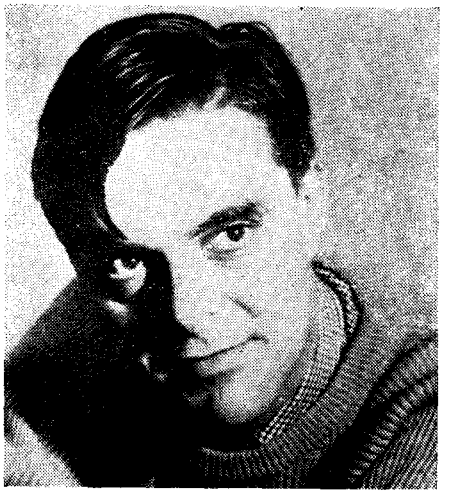
For a man to be a first-rate literary journalist he must almost certainly be something more. In Priestley's case the something more is novelist-playwright. The journalist in this instance, as in those of Belloc and Chesterton, has been nourished by the resources of the creative artists; whereas the writer who is journalist-and-nothing-more must live from hand to mouth, feeding upon the scraps furnished by his miscellaneous subjects rather than upon the fruits of his own mind. All of which, of course, is not to say that journalism even at its best is anything more than journalism; for if it were anything more it would be something else. I have merely been trying to define the position that Mr. Priestley occupies in one of his fields of activity. Excellent specimens of his work in this field will be found in "Thoughts in the Wilderness."

That he is a man who brings passion as well as wit and style to his work is no secret. Nor is it any secret that—like Falstaff in the matter of wit—he has often been the cause of passion in others. He is a full-blooded, full-voiced Yorkshireman who loves a good row. Or, to put it more elegantly, he is by nature and practice a polemicist. Of this characteristic he gives his readers full warning in his introduction to the present volume. "Polemical pieces," he remarks, "originally written to challenge and provoke the readers of a weekly review, do not always reprint well: sometimes it is as if a man were shouting in a drawing room. On the other hand, there are some drawing rooms a man wants to shout in, and perhaps England is beginning to seem like one of them." But almost all of Mr. Priestley's pieces do reprint well, and it would be quite wrong to be misled by his words into believing that his only method of expression is the shout. As often as not it is the deftly managed dagger of irony or the flicked bladder of ridicule. And sometimes he finds it necessary to use only a very small pin to puncture a balloon of large dimensions and pretensions.

These thoughts in the wilderness are concerned with a wide variety of subjects, ranging from Billy Graham, most successful of living evangelists, to Dr. Leavis, most humorless and pompous of living literary critics; from G. B. Shaw to nuclear physicists; from television to anti-Americanism; from the popular press and the technics of book publishing to Mr. Priestley's own education; from the position of the writer in midcentury England to the late, disgraced Horatio Bottomley; from sex and sadism in fiction to England's recent crop of angry young "outsiders." But Mr. Priestley's recurrent concern is with the condition of life in the British Isles today, and with the social curve that is being projected into the future. He is not pleased with what he looks upon, but he is neither a mourner for times past nor a prophet of utter ruin. He is keenly, firmly judicial.

This book abounds in quotable passages. One will suffice here—perhaps the most important passage of all:

> Those who condemn mankind for being so wickedly aggressive might remember that no representative bodies of citizens anywhere have ever demanded that atomic and hydrogen bombs should be manufactured and used. They are here not because we are like wolves but because we are more like hypnotized sheep. Our grandfathers would have destroyed any government that behaved so monstrously.



John Wain—. . . protests "being classified under the AYM label."

Road to Shaw

"Declaration," by Colin Wilson, John Osborne, John Wain, Kenneth Tynan, Bill Hopkins, Lindsay Anderson, Stuart Holroyd, and Doris Lessing; edited by Tom Maschler *(Dutton. 201 pp. $3.75), offers the views on today's society by Britain's "Angry Young Men" and lady. Literary critic Leslie A. Fiedler, professor at the University of Montana, assesses their statements.*

By Leslie A. Fiedler

"THESE eight brilliant and iconoclastic writers are often referred to as Britain's Angry Young Men . . . ," the jacket blurb for "Declaration" informs the reader. There is no joke quite so satisfactory between the covers; for none of the writers represented strikes one as really "brilliant" (Tynan is funny enough by fits and starts and Osborne vigorously direct, but the rest are merely earnest and opaque), while their "iconoclasm" consists of nothing more shocking than complaints against bureaucracy, the monarchy, and H-bomb tests, eked out with attacks on each other. Youth is, of course, an elastic term; but it requires a little stretching to include the oldest of these contributors, who was born in 1919 and whose views reflect the aftermath of the Thirties. Most of the others, however, were born in the last five years of the Twenties and constitute a real "generation," the generation, in fact, to which the group commonly called "The Angry Young Men" belongs.

The names associated with this group are John Wain, Kingsley Amis, Iris Murdoch, John Braine, and John

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

New Fiction From Beacon

the IDEAL AGE
By CYNTHIA ANN VAUTIER $3.50
Here is a thoroughly seasoned, mature satire on the society in which "youth" is a cult—youth of any age at all. No self-respecting man or woman grows *old* here, and the citizens are very self-conscious about it. Can this be heaven?

Parktilden Village
by GEORGE P. ELLIOTT $3.50
A young Ph.D. in sociology accepts a teaching post in Berkeley and undertakes original research into the "anthropology" of the hot-rod crowd as a modern sociological phenomenon. Fast action.

How Many Angels?
By DANIEL CURLEY $3.50
This is the story of a sensitive man's search for a simple answer to a simple question and with it a way of life that will be worth dedicating a lifetime to achieving. A sincere and penetrating first novel by the author of *That Marriage Bed of Procrustes, and Other Stories.*

BLACK as NIGHT
By DANIEL D. NERN $3.95
This is a powerful and gripping story—and an angry one, full of violence. It is a turbulent and almost photographic picture of race relations in Atlanta and Detroit in recent tense days, written by a white man, from the point of view of a Negro.

the CARE of DEVILS
By SYLVIA PRESS $3.50
Senator Cochrane's investigations of "subversives" were making headlines daily when Ellen Simon, a trusted security worker for 12 years, was suddenly named for questioning. For 7 weeks she was badgered, accused, cross-questioned. She came up fighting.

the SLEEP of the JUST
By MOULOUD MAMMERI $3.50
An Algerian Arab takes the reader behind the headlines in North Africa and shows the human face of the uproar there. ". . . A deeply disturbing novel that shows Mammeri to be a writer of talent and integrity." . . . *Times Literary Supplement*

Future like a BRIDE
By ROBERT COLBORN $3.50
Man the atom-smasher can send new satellites into the skies among the wandering stars—but he cannot control the rancorous beast that lives in his own viscera . . . this is the story of a government scientist who tries to do both. Don't miss this!

42 *at your bookstore or write to*
BEACON PRESS DEPT. SR-5
25 BEACON ST., BOSTON, MASS.
Send me *postpaid:*
☐ (name of book)
☐ Your new catalog
Name_____
Street_____
City_____ State_____
__Check __Money Order No C.O.D.'s

Osborne; yet of these only Wain and Osborne could be persuaded to testify. Even the most venal and inaccurate commentator, trading on a tag grown spectacularly popular, would not dare call the rest of the book's contributors Angry Young Men; indeed, one of them is Colin Wilson, who represents to highbrow-baiters like Amis the essence of literary fakery, a touchstone whose success reveals the bankruptcy of the older reputation-making critics. The ironies are further compounded by the fact that both Wain and Osborne use a respectable portion of the space allotted them to protest being classified under the AYM label. "The latest of these fatuities," Wain writes, sneering at the journalist's vice of looking for generations and movements, "is the Angry Young Man business . . . ," and the editor of the symposium, Tom Maschler, seconds him by asserting, "We have to thank an even lower level of journalism for the phrase 'Angry Young Man' . . ." At one point, Osborne protests the impertinence of those who ask him what he's angry about, though it is clear enough that, whatever the original cause of his anger, it is now chiefly directed at being called angry!

It is, in fact, a little difficult for a genuinely disaffected, irascible, irreverent writer like Osborne to be asked to go on record at the moment when he is suffering the indignity of success, trying to come to terms with the fact that disaffection, irascibility, and lower-class irreverence are equally welcomed at the box-office and in the literary reviews. Success demands statements; but the angry writers have carefully made the point that they despise all literary occasions, and they should in justice to their own image of themselves have answered the request for "declarations" with an insulting rebuff. Amis alone did precisely this, and Mr. Maschler quotes him, not without gentle reproof: "I hate all this pharasaical twittering about the 'state of our civilization' and I suspect anyone who wants to buttonhole me about my 'role in society.' This book is likely to prove a valuable addition to the cult of the Solemn Young Man; I predict a great success for it."

Mr. Osborne does the next-best thing; he insults himself ("some kind of weakness or vanity made me agree to contribute to this book") and his potential readers ("I do not relish having to address myself to what is almost certainly a self-conscious literary mob . . . these creatures, collecting their literary cocoa tin lids every week"); and boasts, in the guise of an apology, that at least he is the last one under the wire ("I am now the only writer in this symposium who has not delivered his copy"). Despite Mr. Osborne's protests that he is not the protagonist of "Look Back in Anger" and the desperate plea of all the accused that they are

Pick of the Paperbacks

AXEL'S CASTLE. *By Edmund Wilson. Scribners.* $1.45. Essays by a leading critic are persuasive and articulate studies in literature from 1870 to 1930.

BEST OF BALZAC. *Crest.* 35¢. **DOMESTIC PEACE.** *By Honoré de Balzac. Translated by Marion A. Crawford. Penguin.* 85¢. Two anthologies of Balzac's short stories in which the former has fourteen tales including "Passion in the Desert," while the latter collection has half as many stories but these are longer and accompanied by an admirable introduction to the works of the nineteenth-century Frenchman.

ELEVEN PLAYS OF THE GREEK DRAMATISTS. *Universal.* $1.25. An extensive anthology of drama representing the works of Aeschylus, Sophocles, Euripedes, and Aristophanes.

ON THE TRACK OF PREHISTORIC MAN. *By Herbert Kühn. Translated by Alan H. Brodrick. Modern Library.* 95¢. This archeological inquiry into our own ancestry goes back to the cave-dwelling and club-carrying days.

FIVE PLAYS. *By Jean Anouilh. Mermaid.* $1.75. Romanticist, classicist, optimist, pessimist—for all his labels, Anouilh remains one of France's most provocative modern playwrights.

SONS AND LOVERS. *By D. H. Lawrence. Compass.* $1.65. Lawrence's third novel is concerned with that battle of the sexes and especially with young Paul, who wages his own fight against domineering women.

THE RED AND THE BLACK. *By Stendhal. Translated by Lowell Bair. Bantam.* 75¢. The background is Restoration France, the theme is great expectations, and the hero is an appealing young man of low birth and high ambitions named Julien Sorel.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

not Amis's Lucky Jim, it is evident that they write the same dialogue for themselves as for their characters.

For such angry-young-dialogue one is finally grateful; it is what makes Mr. Osborne's piece, along with Mr. Tynan's, a hiatus of brightness in a im, dim book. But even the Angries, when they leave their lovely scorn and speak affirmatively, sound like all the other contributors, merge into the general middlebrow revolt against shrillness and despair. Like the rest, they can urge only that the artist "*humanize* his society," either by way of something shadowy called "Socialism" or something even vaguer called "religion." Of their "religion" we learn only that it is not to be confused with any actual church and that it is "existentialist," *i.e.*, fashionable and impossible to define; and of their "Socialism" that it is not to be confused with any actual economy and that it is preferable to "religion," whatever that may be! Oddly enough, the prophet of both camps, hostile though they are to each other, is George Bernard Shaw, who is apparently proto-religious and proto-Socialist in ways ironical and guarded enough not to offend those averse to clear definition; but, after all (as Mr. Tynan remarks of Mr. Wilson), intellectually most of these writers "have barely started Shavian."

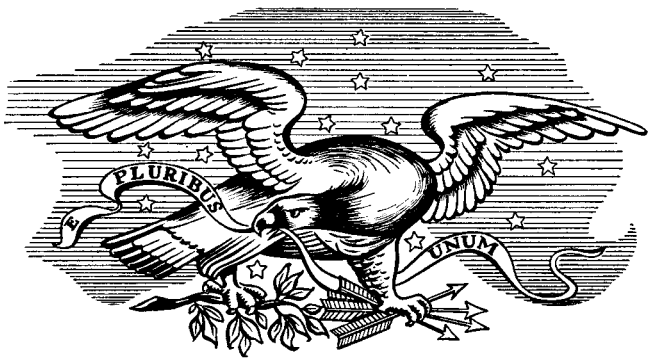
Cat and Dog People

"Men and Events," by H. R. Trevor-Roper *(Harper. 324 pp. $4.50), is a compilation of essays on a variety of topics by the Regius Professor of Modern History at Oxford. The British-born scholar Anne Fremantle considers them for us.*

By Anne Fremantle

THERE are always two kinds of people in the world, whether the division be into extroverts and introverts, optimists and pessimists, cat-people or dog-people. Of these, cat-people are those for whom geography is the predominant discipline, for whom the landscape, if it does not create, at least illuminates the figures; and dog-people, those for whom history is paramount, for whom people choose and affect places. Was it the fertile heights of Anatolia that tempted the hungry, sea-level-dwelling, subsistence-living Greeks, or was the Trojan war triggered by the abduction of Helen? Citizen of a meaner city, would Socrates have died so serenely? To what extent did Mount Sinai elevate, and to what extent did its grim deity depress, Philistine and Phoenecian?

The Regius Professor of Modern History at Oxford, H. R. Trevor-Roper (whose "Last Days of Hitler" was a best-seller in at least two countries) discusses this, among many other problems, in his collection of essays "Men and Events." These essays were all originally published as book reviews, some as long as ten years ago in such British weeklies as *The Spectator* and *The New Statesman*. Dr. Trevor-Roper claims that these "fugitive pieces" derive "their underlying unity from the philosophy of the writer: a philosophy . . . best illustrated by their very variety." He declares his abiding concern to be "not the periods but the problems" of history and "one general problem which is its substance in all times and all places," the one undeterminable force, "the dynamic element, the human mind, which sometimes triumphs, sometimes destroys, sometimes foun-



LOYALTY AND SECURITY
By Ralph S. Brown, Jr.

An examination of the employment tests instituted by government agencies and private enterprise during the cold-war decade in the name of loyalty and security; and an appraisal of claims in behalf of security *and* freedom. **$6.00**

THE WORLD OF THE ELECTRON MICROSCOPE
By Ralph W. G. Wyckoff

An explanation of the theories that have made the electron microscope possible, and a description of the hitherto hidden world that emerges from under its lens. The inaugural volume in the new Trends in Science series. Illustrated. **$4.00**

LISTENING IN THE DARK
By Donald R. Griffin

The bats and other creatures that "hear their way" fascinatingly revealed by the man who has made echolocation his life work. A milestone report with special significance for hi-fi fans and those interested in teaching the blind to guide themselves. Illustrated. **$7.50**

THE TRAVELS OF WILLIAM BARTRAM
NATURALIST'S EDITION *edited by Francis Harper*

The first examination and interpretation of a classic of American natural history to be conducted *expressly* from the naturalist's point of view. Numerous new illustrations in addition to those of the 1791 edition. **$8.50**

at your bookseller

Yale UNIVERSITY PRESS
NEW HAVEN, CONN.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"It is hard to imagine any reader who could not find a great deal to please him."

N.Y. TIMES

OWEN WISTER OUT WEST

Edited by Fanny Kemble Wister

The recently discovered journals of the man who made a legend of the American cowboy.

Illustrated $5.00

UNIVERSITY OF CHICAGO PRESS

CHANGES OF ADDRESS

Please send the address at which copies are now being received, as well as the new address, when notifying us of an address change. Allow three weeks for the changeover. Include postal zone number, if any.

SATURDAY REVIEW

Circulation Department

25 West 45th St., New York 36, N. Y.

Want an Interesting Vacation?

See Classified Ads, page 35

Six Days or Forever?

Tennessee v. John Thomas Scopes

by RAY GINGER

The first full story of the famous "Monkey Trial." The Broadway hit *Inherit the Wind* touched on the trial scenes . . . Darrow and others have written partial accounts . . . Now you can read the complete story of the trial that left the civilized world gasping with incredulity.

$3.95

36 *at your bookstore or write to*

BEACON PRESS DEPT. SR-5

25 BEACON ST., BOSTON, MASS.

Send me *postpaid:*

☐ SIX DAYS OR FOREVER? $3.95

☐ Your new catalog

Name_____

Street_____

City_____ State_____

__Check __Money Order No C.O.D.'s

ders." This looks as though the author were solidly aligned as a dog-and-history person. Yet, in his very first essay, on the Holy Land, he contradicts himself completely, and appears as cat-and-geography committed. The reason, he avers, why the Hebrews were not seduced by local tutelary deities, "like local madonnas in Italy," is geography. Over and above the local subdivisions of Palestine "stands a greater, more fundamental division: the division between Arabia and Syria, between the desert and the sown."

Squarely he declares, "History is only accidentally the continuity of peoples: fundamentally it is the continuity of countries." So for him Mohammed is the true successor of Moses, and the Arabs of Palestine "still poised upon the historic hills of Judea" are the true heirs of Israel's own lost tradition—far truer than "the commercial travelers of a cosmopolitan empire" who have recreated Israel.

In his self-deprecatory, questioning foreword ("Ought one to reprint historical essays?" he asks, and, "Who would ever ask what was Gibbon's period?") he clearly shows with whom he invites comparison, and his splendid style is rather obviously inspired by the "Decline and Fall." His humor, too, reflects his eighteenth-century sympathies, as does his immense distaste for enthusiasm. He describes Zeus presiding "over a fractious Whig oligarchy"; he deprecates the Christian missionaries lighting their "temporary candles" in Bulgaria, on the coast of Northumberland, and by the Arctic Sea, and equates them with "our new idealogues," the Communists; he finds the intervention of the "terrible Elijah" disastrous, and warms to the tolerant Ahab; and still more to the tolerant Turks, within whose Empire "religion at least was free." He finds, as does Mr. Paul Blanshard, a close parallel between the Universal Church and International Communism: "Doctrine—unintelligible, reversible, but indubitable; inexorable discipline; insistent propaganda; missionaries and local cells; the cult of saints; a mind-drowning liturgy—all the old machinery has become familiar again," he notes.

Dr. Trevor-Roper claims in his foreword that, if an historian is to have a philosophy, he must be ready to express it by writing essays "even on subjects on which he may be ill-qualified to write books." Perhaps the Age of Elizabeth, with its complexity of problems, is such a subject? Dr. Trevor-Roper suggests the English Jesuits were foreign, when every last one was centuries more English than Knox or Luther, Calvin or Melancthon; he dismisses, with scant courtesy, such contemporary scholars of the period as David Knowles or Phillip Hughes. These have, he says, "about their arguments, references, texts" an "irreducible smell of fish." He admits the "temporary general depression" of the early seventeenth century which was the backwash of a century of economic and administrative centralization and which caused the great rebellion. Yet he cannot (or will not?) acknowledge the iniquities of the Elizabethan poor law (about which the majority report of the Royal Commission could have enlightened him) or of enclosures. Nor will he face the fact that, as Froude said, "to the last, to the defeat of the Armada, manhood suffrage in England would have brought back the Pope," the fact that Elizabeth's greatness lay in her skill in avoiding a collision with the Catholic majority, and not in her ability to put down the plots of a recusant minority.

Dr. Trevor-Roper is at his best when caressingly portraying some figure of whom he approves: intellectual, aristocratic, debonair, such as Erasmus, Rubens, or Walter Raleigh; at his worst when drawing vast, unscholarly parallels, as between Gregory VII and Mao Tse-tung. It is strange that Dr. Toynbee should so get Dr Trevor-Roper's goat, for both hav. several same habits: of biting off areas vaster than they can comfortably or conveniently chew, and of sudden, irrational dislikes which raise—or lower—the tone of their writing to shrill boiling points. Dr. Toynbee's pet peeve is Jehovah and his narrow, nationalistic worshippers, for whom Dr. Trevor-Roper professes little affection either, though his own whipping posts are the Jesuits and Dr. Toynbee, whom he vituperates in an essay of unsurpassed virulence. It is stimulating, after reading so many essays on the historical disadvantages of fanaticism, on the perils of enthusiasm, to come upon Dr. Trevor-Roper's last, outsize example of all the evils he so decries. In this age of processed foods and bland tolerance, spread im-

LITERARY I.Q. ANSWERS

Column Two should read: 4, 3, 11, 12, 16, 15, 6, 9, 8, 7, 13, 14, 1, 2, 10, 5. Authors (based on Column One) are: Willa Cather, Edith Wharton, Marjorie Kinnan Rawlings, John Steinbeck, Joseph Hergesheimer, Irvin S. Cobb, Sinclair Lewis, Nathaniel Hawthorne, Robert Penn Warren, Edna Ferber, Margaret Mitchell, James T. Farrell, Eudora Welty, Mark Twain, Sherwood Anderson, Booth Tarkington.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

partially over history, politics, and religion like that tasteless white sauce in which the English bury all their vegetables. Dr. Trevor-Roper's intolerant attack on Toynbee is alone worth the price of rereading his more temperate and more dated book reviews.

MOMENTS OF INSIGHT: Whit Burnett's latest anthology, **"The Spirit of Man,"** (Hawthorn, $5) is his richest garland since "This Is My Best" and "The World's Best." It is a wide-ranging, carefully chosen, admirably integrated collection of stories, articles, and excerpts illustrating man's spiritual courage in times of crisis. As a good anthology should, it possesses a unity of outlook reflecting its editorial approach. What Mr. Burnett is trying to demonstrate here is the inner battle man fights within himself in "the trials of his living and dying." This covers a large area: it may range all the way from Thomas Wolfe's *cri du coeur* on his loneliness as an artist, to a Foreign Legionnaire's literal aloneness on a raft adrift on a painted ocean. An awareness of the inner spirit may swing all the way from a blind novelist's sudden recovery of sight, as in the case of John Howard Griffin, to a scientist's long-pondered recognition of the wonders of Nature, as in the case of Joseph Wood Krutch or N. J. Berrill.

Such moments of insight make up this book, and Mr. Burnett has read widely for his forty or so exhibits. Here we can find courage in the face of almost certain death, as in Sidney Stewart's experiences as a Japanese prisoner-of-war; episodes of intense exhilaration in a flier (William Bridgeman), an explorer (Philippe Diolé), a digger (Edmund Ware); moments of illumination by a theologian (Paul Tillich), a philosopher (George Santayana), a scientist (Jacquetta Hawkes).

Mr. Burnett himself takes no position: he is content to let men of many faiths describe the light as they have seen it. One of the most eloquent of these, indeed, is Somerset Maugham, an avowed agnostic.

Religion is, necessarily, a continuing theme in this book, but it takes different forms. Thus, while the Reverend James W. Hyde, a practising cleric, is disturbed by what he calls "The Christians-Twice-a-Year," C. S. Lewis, a poetry-minded scholar, triumphantly accepts Christianity after fighting it off for years. George Santayana, on the other hand, charts his own individual course to serenity.

Unlike most anthologies, this one succeeds in making you think, which I suspect was the editor's purpose all along. —JOHN BARKHAM.

Literary Horizons

Continued from page 10

of youth thrown upon the world as on a strange planet."

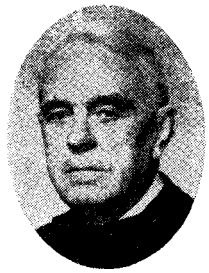
But later on, after discussing the rogue in literature, Mr. Ussher says that Sebastian is "of no particular place or time," that he is, indeed, "the eternal essential Male." This is at any rate closer to the truth than talk about angry young men. Mr. Donleavy doesn't care in the least why Sebastian is what he is, what disorders in the world or, for that matter, what frustrations in the nursery may have shaped him; he simply gives us Sebastian, and we may take him or leave him. If we take him, if we read about him with some pleasure, that can only be because we envy his arrogant self-indulgence even while we disapprove of it. We, of course, are far too civilized to behave in any such outrageous fashion, but perhaps we sometimes wish we weren't.

Sebastian is not only self-indulgent; he is self-destructive. When he can have his way, and most of the time he sees to it that he can, he deliberately chooses a course that places him in jeopardy. It is easy to speak of the death wish and to find evidence that this is what drives Sebastian, but it is when he is most desperate that his will to live most fiercely asserts itself. He may be, as he says, "a man for bedlam"; he may think of himself as having been crucified again and again; he may be trying to destroy himself; but his chief quality is nevertheless his vitality.

IF MR. MILLER'S writing is marked by wit, Mr. Donleavy's is distinguished by humor, often inelegant, even coarse, but explosive and irresistible. Humor and poetry are his weapons. The whole novel is a wild and unpredictable outburst. Yet Mr. Donleavy is anything but an artless writer. Observe, for instance, the adroitness with which he moves from outside Sebastian's mind to inside it, from writing in the third person to writing in the first, and you realize how much control has created this image of chaos. "The Ginger Man" is a disturbing book, not because of its occasional vulgarity but because of its fundamental nihilism; it is also a powerful and original one.

Announcing . . .

the new book by
Dr. Frederick Keller Stamm



SO YOU WANT TO PREACH

"An intimate, personal, autobiographical testimony, sharing with the young preacher the revealing experiences of a long ministry, and the insights and convictions that have come out of it."—HARRY EMERSON FOSDICK

Ministers—old and young—and persons interested in ministers will appreciate Dr. Stamm's essay.

Excerpts from the book were published in the March 8 issue of the *Saturday Review* under the title, "Letter to a Young Minister"—but you'll want the whole book!

The chapters: "Getting Started," "Pitfalls for the Preacher," "The Prophet in the Pulpit," "The Priest at the Altar," "Mankind Is Your Business." $2

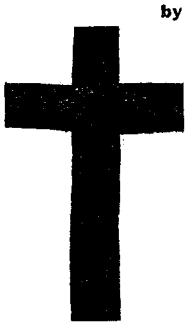
DR. STAMM, a retired Congregational minister who now lives in Bucks County, Pennsylvania, is widely known both as a preacher and as a writer of books and articles.

Order from your bookstore today

ABINGDON PRESS Publisher of THE INTERPRETER'S BIBLE

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The new *Blanshard*
The facts after ten years
American Freedom and Catholic Power, 1958
by PAUL BLANSHARD



The first edition of Blanshard's famous classic has stood like Gibraltar over the years against every criticism. In this new edition, he provides a Calendar of Significant Events, 1947-57; adds fresh analyses of new Supreme Court decisions; hundreds of new documentary sources. . . . The indispensable reference book. $3.95

27 *at your bookstore or write to*
BEACON PRESS DEPT. SR-5
25 BEACON ST., BOSTON, MASS.
Send me *postpaid:*
☐ AMERICAN FREEDOM AND CATHOLIC POWER 1958 $3.95
☐ Your new catalog
Name_____
Street_____
City_____ State_____
__Check __Money Order No C.O.D.'s

Best Book Contest for 1958
$1600 Cash Awards plus 40% royalty. All types of manuscripts invited. For Contest rules and details of famous publishing plan, write for free Brochures.
Pageant Press, 101 Fifth Ave., N. Y. 3

AUTHORS: TALENT GOING TO WASTE?
If you are the talented author of an unpublished manuscript, let us help gain the recognition you deserve. We will publish your BOOK—we will edit, design, print, promote, advertise and sell it! Good royalties.
Write for FREE copy of How To Publish Your Book
COMET PRESS BOOKS, Dept. SR-5
200 Varick St., N. Y. 14

A Different Drummer
The Odyssey of a Home-Grown Rebel
by ROBERT H. WELKER

This autobiography reveals a rebellious spirit akin to that of the mutineer from Walden, whose words suggested the title. With prophetic ardor and a sharp, poetic perception, Welker attacks the herd concepts, not omitting the Sacred Cows of the herd; here is an eloquent statement of radical protest of the kind that "will be heard." For the young in heart. . . . $5.95

37 *at your bookstore or write to*
BEACON PRESS DEPT. SR-5
25 BEACON ST., BOSTON, MASS.
Send me *postpaid:*
☐ A DIFFERENT DRUMMER $5.95
☐ Your new catalog
Name_____
Street_____
City_____ State_____
__Check __Money Order No C.O.D.'s

Fiction

Continued from page 13

sight of the essential crassness of Major Barlow. Lieutenant Joyce tends to sympathize with him, and even seems to regard him as a figure of heroic proportions. The Major Barlows do not deserve this consideration.

The members of Barlow's staff may have an easy time of it—so far as direct exposure to the war is concerned—but this doesn't make them too happy. They can drink and whore pretty much as they please, but they still feel the grinding heel of authority and the goad of ambition. There is even a casualty, when one of the officers is foolish enough to volunteer as an observer during an airborne operation in Normandy. Like any ordinary combat man, he gets shot to death. Mr. Fain implies that other officers were more careful about volunteering after that.

What kind of war was it? Read both of these books, or take your choice.

Occupational Hatreds

"The Cross of Baron Samedi," by Richard Dohrman *(Houghton Mifflin. 502 pp. $4.50), a first novel, is set in Haiti and tells of a young American marine who becomes involved in the cross currents of the island. Our reviewer, Selden Rodman, wrote "Haiti and the Black Republic."*

By Selden Rodman

"I FEEL called upon to remark," says the Haitian élite beauty Adèle Carraud—a faithful wife, until she gives herself to Lieutenant Owen Wiley, USMC, who brutally rejects her as soon as he has possessed her—"I feel called upon to remark that you have probably the least personality of any man I have ever met . . . I do not feel your identity . . . I keep waiting for you to come alive."

Adèle Carraud's shrewd analysis is true not only of the hero of "The Cross of Baron Samedi," to whom she is speaking, but applies in greater or less degree to every figure in the book, and to the book itself. I feel obliged to say this after a great deal of effort to conclude otherwise; for its author, whose first book this is, demonstrates undeniable gifts. Commendably ambitious to write a novel on a grand scale, he has achieved a composition of considerable density: cleverly plotted, carefully researched (there is an astonishing fidelity to detail in local traits and idiom) and filled with an abundance of complex characters, Haitian and American, who probe each other's social and personal conflicts tirelessly.

Unfortunately, the novel never comes to life, and, like Cozzens's "By Love Possessed," which it resembles in many respects, for the same basic reasons: failure of love, failure of style.

Let us consider the style of Mr. Dohrman's book first, though this may only be a reflection of the greater failing. To begin with, the novel is appallingly involved, and its involutions add nothing to depth of understanding. Owen Wiley's insipid wife is dead at the outset but there are hundreds of pages before we are sure of it, and the reasons for her death are not clear even at the end. Adèle Carraud, until seduced, is the exemplary wife, full of admiration for her husband, Eugene; the latter's inadequacy and his affair with an ugly slattern aren't revealed until much later. Or am *I* confused on both counts? Quite possibly. Lack of clarity infects every conversation. "Wonderful man," says Adèle to Owen, of himself, "so delicate, because he does not know our stone from our glass, and cruel Adèle, who will not—because Eugene would worry about the people surrounding Julien, Owen, that is why." One can tolerate a certain amount of this sort of writing, if it is compensated for by poetry, but there is even less poetic imagination in Dohrman than in the pedantic Cozzens.

Coldness is the crux of the failure in both cases. As one who knows Haiti well, it seems almost incredible to me that a sensitive person would be moved by *nothing*—either in the awesome landscape, the tragic history, or the people—yet all three are treated with contempt. Even this could be overlooked if some affection or pity for the unwanted Americans of the 1915-1934 occupation were felt. But the Marines are monsters of indifference; and Wiley, frustrated and righteous, lacks even the somber dignity of controlled rectitude. The result is that all the relationships in the book are fundamentally unbelievable.

What the author is trying to convey, judging by the title and a dark hint dropped here and there, is that occupation of a primitive country by a less primitive one results in misunderstanding and death. The point would have been made much more effectively if the high comedy of the actual situation, the not infrequent friendships that developed between blacks and whites, and the limited gains to both parties, had been included in the canvas.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

An End to Tumult

Continued from page 18

wars are not used as instruments of big-power politics.

But how can we disarm if we cannot trust our opponents and if there seems to be no way to establish an effective system of inspection? The problem of inspection becomes an easy one as soon as there are no armies and there are no military secrets to hide. There need be no limit to the number of "inspectors" any country can send to the other and there need be no closed doors before them.

I often see headlines about the "survival race." The hard fact is that there is no such race, for we have to live or die together. But there is a third alternative: that the Cold War is made into a noble competition to the advantage of both parties. We Americans praise our bipartisan system, as compared to a one-party system. One of the greatest troubles of this world is that there was a one-party system during the past century, the one-party being that of the Westerner who dominated the whole world. The rapid progress of the Soviet Union and China created a bipartisan world structure, and American science and education already feel its beneficial effects. It could become a general blessing.

Both the dangers of the present situation as well as the gains which could be made by disarming are enormous. Why, then, do we not disarm? The reason lies, at least partly, in a minor human shortcoming. The human mind is so constituted that once a statesman gets to the helm he stops seeing his country as the sum of its people and starts thinking of himself as a guardian of some abstraction, a theory or a state, glory or sovereignty. This leads to paradox. Instead of guardianship, the governments become the enemies of their peoples, willing to have them killed or poisoned in the service of their abstractions. The contending governments are, in a way, members of the same trust, allied against their peoples, each government playing its part in frightening its people, keeping fences erect and impenetrable.

A recent editorial of *The Saturday Review* calls for 2 billion angry men, unwilling to be killed or poisoned, to tear down these fences. I would prefer to see 2 billion men capable of thinking with a scientific clarity, establishing a new world order which is in harmony with scientific progress, making an end of the tumult.

—ALBERT SZENT-GYÖRGYI.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of Saturday Review. Rates per insertion: 45¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 37¢ per word; 26 times 39¢ per word; 13 times 41¢ per word; 6 times 43¢ per word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Classified Department, Saturday Review, 25 West 45 Street, New York 36, N. Y.

LITERARY SERVICES

WRITING? Uniquely personal service: style-improving, ghostwriting, criticism, marketing. Top standard typing, research. Recommended leading authors, publishers. SARA CLYNE, 250 West 57th St., NYC 19. JUdson 2-1957.

AMBASSADOR OFFICE SERVICE: Professional typing. 17 East 48 St., NYC. PLaza 5-1127.

LITERARY SCOUTS, New York City or elsewhere, WANTED. General trade book publisher will pay retainer and percentage on published material. Three months trial for qualified applicants. Send detailed resume of experience with letter outlining area of operation. Box E-416.

OUR book and booklet production-distribution program features author-ownership. 70% royalties, FREE FOLDER. William-Frederick Press, 391 East 149 St., NYC 55.

STORIES, NOVELS, ARTICLES, BOOKS Marketed. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales publication. Unestablished writers assisted. Information available before sending manuscripts. LAURENCE ROBERTS, LITERARY AGENT, 33 West 42 St., NYC 36.

EDITING, TYPING, ALL FORMS of manuscripts—Theses, Books, Plays. GHOSTWRITING speeches, thesis guidance, et al. All subjects. WRITERS' SERVICE, 10 East 43 St., NYC. MUrray Hill 7-5159.

POETRY COLLECTIONS, FICTION, STUDIES of distinguished quality invited for consideration by publisher. MORRIS GALLERY PRESS, 174 Waverly Place, NYC.

DICTATE THAT BOOK OR ARTICLE in our private dictating room to finest of dictating machines. Free instruction. Transcription by us. LOngacre 5-1840. Center Cylinder Service, 25 West 43rd Street, NYC 36.

PRIVATE EDITION PRINTERS: Novels, histories, poetry. Quality at thrifty prices. No obligation for estimates. Rickard, 30 Prince St., Brooklyn, N. Y.

ELSIE AUGENBLICK—Manuscript Typing; Books, Plays. 342 Madison, MUrray Hill 7-0492, MUrray Hill 9-8132.

NATIONALLY RECOGNIZED writers' organization accepting new members. Write for information. NATIONAL WRITERS CLUB, 1817 Gilpin, Denver 18, Colorado.

TRANSLATION—Bilingual (Chinese, English) Ph.D in Comparative Literature desires freelance translating Chinese into English (technical, literary, scientific, or philosophical material). Box E-475.

ELEANOR KING, literary agent, marketing. 19 West 44 St., NYC 36.

SUPERIOR TYPING—Books, Plays, Etc. LEAHEYS, Seven Park Ave., NYC. MUrray Hill 6-4464.

HAVE YOU A PROBLEM MANUSCRIPT? Successful author will help you. Terms. Box E-60.

MANUSCRIPTS PROFESSIONALLY TYPED. Tape recordings transcribed. STILLMAN ASSOCIATES, 1394 Third Ave. (at 79th St.), NYC. TRafalgar 9-9177.

FILMS

SR's Index to 16mm reviews and articles. Send 25¢ to FILMS, Saturday Review, 25 West 45 St., NYC 36.

IF YOU WANT TO START A FILM CLUB . . . send $1 for the "Film Society Primer," 96 pp., edited by Cecile Starr, published by the American Federation of Film Societies, 110-42 69th Ave., Forest Hills 75, New York.

BOOKPLATES

FREE CATALOGUE scores of beautiful designs. Address Bookplates, Yellow Springs 7, Ohio.

BOOKS

FOYLES FAMOUS BOOKSHOP. New, secondhand, rare and out-of-print books on all subjects. Stock of over three million volumes. One of England's biggest collections of fine bindings. 119-125 Charing Cross Road, London WC 2, England.

BOOKS ON THE EAST: China, Japan, Siam, Burma, India, Central Asia, Persia, Arabia, Egypt, etc. Send for catalogues. Established 1920. ORIENTALIA, 11 East 12 St., NYC 3.

EXTENSIVE STOCK OF SCHOLARLY BOOKS—literature, etc. Catalogue issued. PYETELL'S BOOKSHOP, 333 Fifth Ave., Pelham, N. Y.

BRITISH BOOK BARGAINS—ALL SUBJECTS. Catalogue free. Wants solicited. Transbooks, Box 1-S, Wantagh, N. Y.

SOCIALIST BOOKS. Catalogue, literature, Free. NEW YORK LABOR NEWS COMPANY, Dept. C, 61 Cliff St., NYC 38.

BACK NUMBERS

MAGAZINES—Millions of back issues, thousand titles. Try us. "Back Number" Wilkins, Danvers, Mass.

FOREIGN PERIODICALS

SPAIN'S TOP MAGAZINES, 3 samples $1. Books, catalogues. Roig, 576 Sixth Avenue, NYC.

ITALIAN PERIODICALS. Italian Publishers, Times Tower, New York 36.

FRENCH PERIODICALS. European Publishers, 1007 Times Tower, New York 36.

OUT-OF-PRINT

ANY BOOK LOCATED. Free catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Mich.

FREE SEARCH for that book you always wanted to find again. WAKEFIELD FOREST BOOKSHOP, Earlysville, Virginia.

NAME THE BOOK—We'll get it! CHICAGO BOOK MART, Chicago Heights, Illinois.

WANTED! George Dibbern's "Quest." Write Ed Schwartz, Henry Miller Literary Society, 121 No. 7th St., Minneapolis 3, Minnesota.

TRAINED BOOK DETECTIVES—Active searchers. Success is a habit with us. We can find quickly and economically almost any book you need. No search charge. Send to BOOKLAND, U.S.A., P. O. Box 746, Dept C, New Brunswick, New Jersey

YOU NAME IT—WE FIND IT! Prices surprisingly low. Fast service. Try us—no obligation. INTERNATIONAL BOOKFINDERS, Box 3003-S, Beverly Hills, California.

JOHN FRIEND, BOOKFINDER can get the books you want. Free Search Service Box 2570R, Long Beach 1, California.

RECORD MART

RARE RECORDS sold, lowly priced. Free list. Collections bought. E. HIRSCHMANN, P.O. Box 155, Verona, New Jersey.

HARPSICHORDS, CLAVICHORDS, VIRGINALS for the discerning musician; from $380. Write for free Catalogue HVC, John Paul Company, 39 Grove Road, Eastbourne, England.

HARPSICHORDS, CLAVICHORDS from $375. Repairs, rentals. Everngam, 210 East 96 St., NYC. ENright 9-9441.

RECORDERS (ENGLISH FLUTES) KUENG Swiss import, also Dolmetsch, Purcell and Barenreiter. Baroque (English fingering), $3.95, $5, $6.50 up. Recorder music and methods, contrabass recorders, spinets, harpsichords. Free catalogue 3-85B. HARGAIL, 147 West 57 St., NYC.

HI-FI COMPONENTS

THINKING OF HI-FI? Before you buy write to PROFESSIONAL HI-FI PURCHASING SERVICE, Box 62, Canal Street Station, NYC 13.

(Continued on page 34)

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

(Continued from page 33)

ART

FRIENDLY little Art School in quaint TAXCO. Individual instruction. Inexpensive living and tuition. Bilingual teachers. TAXCO SCHOOL OF ART, Taxco, Guerrero, Mexico.

ART SLIDES from World Museums. Send $1 for three 2 x 2 color slides and catalogues. ARTCO, Box 455S, Van Nuys, California.

CONTEMPORARY ORIGINAL PRINTS in limited editions by leading American, European and Japanese artists offered by non-profit membership organization. Write for application form, free bulletin. INTERNATIONAL GRAPHIC ARTS SOCIETY, 65 West 56 St., NYC.

PINING FOR PICASSO? For connoisseurs: "Original Prints and Drawings of Modern Masters," Catalogue. 110 Illustrations—$1. DEITSCH, 51 East 73 St., NYC 21.

"CONTEMPORARY ART OF INDIA." Folio of 10 prints suitable for framing (11 by 14). Woodcuts by CHITTAPROSAD of BOMBAY. Village family life, traditional scenes . . . Complete folio $3.50. Harold Leventhal, 27 West 96 St., NYC 25.

ETCHINGS BY AVATI, HAMAGACHI, AND MINAMI all signed and numbered. F.A.R. Gallery, 746 Madison Avenue, NYC 21

FOOD DELICACIES

SWEET PICKLED WATERMELON RIND. Crisp, plump, sweet, yet tangy with wine vinegar, whole spice. Specially grown thick-skinned melons. An epicurean treat you'll enjoy serving, giving. Now in 4-lb. cans, postage prepaid, only $4.39. Write for prices on preserves and jellies. STUART HOUSE, Dept. SR-1, Box 5115, Pasadena, California.

BUSINESS OPPORTUNITIES

CREATIVE SAN FRANCISCAN owning record store and radio station seeking executive with substantial capital to invest and actively participate in management. Box E-628.

PERSONALS

CATS FOR ADOPTION. All sizes, all colors. Free. WAtkins 4-8493. (NYC).

SINE QUA NON of masculine shoe elegance—LEATHER LACINGS imported from Britain, black or brown, 3 pairs $1. Readers Service Bureau, Box 378 Astor Station, Boston, Massachusetts.

HARPSICHORDS, SPINETS, CLAVICHORDS, by Neupert. Finest, oldest maker. Very reasonable. Free catalogue. Magnamusic, Sharon, Connecticut.

COLUMBIA COLLEGE SOPHOMORE desires interesting summer employment. Will travel. Box E-397.

SUCCESSFUL, employed teacher, Chicago area; New York University, licenses; desires elementary or retarded position, unfurnished apartment area New York. Box E-200.

ANTIQUE POSTERS—CIRCUS, DRAMA, GAY NINETIES. Spanish Toros, French Riviera, etc. Lists for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

SEEKING PEACE OF MIND? Free homestudy course in the Catholic Religion. PAULIST FATHERS INSTRUCTION CENTER, Dept. S, 415 West 59 St., NYC 19.

WOMAN, 55, non driver, would share expenses group touring Europe by car this summer. Box E-196.

OLD LETTERS WANTED. Authors, statesmen, scientists, military leaders, musicians, etc. Correspondences or single items bought and sold. Established 1887. Catalogue on request Walter R. Benjamin Autographs, 18 East 77 St., NYC 21. REgent 4-3902.

ART TEACHER—M.F.A.—five years experience—desires college position. Box E-379.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Ivory, Tortoise Shell, etc. Lamps mounted. HESS REPAIRS, 168 East 33 St., NYC 16. MUrray Hill 5-4280.

WANTED: Co-driver to West Coast. Female, middle-aged professor leaves Georgia June 3rd; arrives Bellingham, Washington June 20th. K. Carroll, 205 Boulevard, Gainesville, Ga.

PERSONALS

CHILDLESS COUPLE willing to assist in education of gifted but needy young person. Donation would be made to school certifying the student. Box E-609.

IMAGINE! IN MINUTES you can now turn ordinary paperbacks into beautiful, hard-cover library editions through the magic of new BIND-YOUR-OWN bookbinding kits. Easy! No skill or tools required. Bindings for six books only $2.00, postage paid. Send name and cash, check or money order to Yvonne Enterprises, 106 Bement, Staten Island, N. Y.

CHARMING GRAMERCY PARK—Attractive singles and doubles. Newly decorated. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. Transients from $3.50. Moderate weekly-monthly rates. GRamercy 5-6000.

TOP CASH PAID for letters and documents of famous people. Ask for free brochure, "How to Sell Your Autographs." Charles R. Hamilton Autographs, Inc., 515 Madison Ave., NYC 22. ELdorado 5-3464.

FRENCH WITHOUT TEARS! Going to Europe? French is your entree everywhere. Spring "Speed" Course, first lesson free. Guarantee speak French three months. BUtterfield 8-0881 (NYC).

YOU CAN FIND OUT! Confidential information developed, any matter, person, problem, anywhere. Officially licensed. Established 1922. Equitable Service Bureau, 15 Maiden Lane, NYC.

FRENCH, ITALIAN—SPEAK FLUENTLY. Efficient, interesting method. LExington 2-4769 (NYC).

COLLEGE GRADUATE and senior seek summer employment. Will travel. Box E-434.

REWARDS UNLIMITED for mature young couple desiring to create home for ten troubled teen-agers. Challenging work; congenial associates; beautiful country setting, midstate New York. Unique coed community combining academic, vocational and civic education with professional help on adjustment problems. Box E-302.

FOREIGN STUDENT, male, wants summer job in New York area. Typing. Indian cuisine, generally handy. Prefer living in. Box E-426.

RECORDERS, LUTES, VIOLS, REBECS—send for catalogue. W. J. Anderson, 545 West 111 St., NYC 25.

BRITISH SHOES FOR GENTLEMEN at a fraction of their American retail price! $10.95 includes duty and import charges. Delivery in ten days from receipt of order. Unconditional money-back guarantee. Write for free illustrated catalogue. Steven Williams, Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

YOUNG WOMAN DESIRES TRAVEL SUMMER '58. Competent secretary, good with children. Consider anything. Box E-620.

HARVARD, YALE STUDENT—will manage house, children during summer—know tennis, music, sailing. John Curtis, Yale University, New Haven, Connecticut.

COLLEGE INSTRUCTOR, M.A., lawyer, will tutor in philosophy, law, NYC. Box E-618.

TYPING AND TRANSLATING of French, Spanish, Italian and German into English, Italian and German—Eva Dane, Orleans, Massachusetts.

ATTRACTIVE GIRL, 1957 College Graduate, desires unique employment, New England, July-August; car, types, good swimmer, cultural background. Box E-616.

JOURNALIST on permanent European assignment seeks additional work on weekly column or per article basis. Roving coverage will include Poland, Czechoslovakia, Russia. June trip. Box E-615.

SECRETARY—available your home or office. Expert transcription work only. Can provide machine. Daily service at low low rates. LOngacre 5-0350.

DARTMOUTH GRADUATE, now studying philosophy, wishes summer employment, anything, anywhere. Erudite. German, bad French. Box E-613.

EMPLOYMENT OPPORTUNITIES ABROAD—Survey of American companies and Government agencies—Europe, South America, Pacific—Transportation, housing provided — Administrative, professional, stenographic, construction, travel, teaching positions. New leads from overseas research. $1.00—Hill International Publications, Dept. S., P.O. Box 229, Long Island City, 1, N.Y.

SECRETARY, capable of handling large and diversified responsibilities of headmaster's office, required for immediate placement in large New England boys' boarding school. Salary, housing and perquisites above average. Box E-610.

WOMAN, with M.A. in English, romance languages, desires full-time employment as research, editorial assistant, translator, reader. Box E-488.

PERSONALS

INTERESTED IN A HUMAN HEAD? Loaded with knowledge and ideas. Specialist in human relations at present teaching Anthropology in a university. Tired of being admired but broke. Thorough knowledge and experience in allied fields of Publishing, Audio-Visual, Advertising, Foreign Trade. Highest Governmental and Private contacts throughout Africa, Southern and S.E. Asia. Looking for challenging position here or abroad. Box E-621.

MEDICAL STUDENT, male, third year Yale, needs summer job. Chauffeur, Travel, lab. Box E-607.

WOMAN GRADUATE STUDENT wishes position traveling as chaperone secretary driver. June-July. Box E-606.

WANTED, position as housekeeper by a middle-aged widow. Capable, congenial, intelligent, also drives. Would travel. Excellent references. Box E-605.

25th WRITERS' CONFERENCE in the Rocky Mountains, July 21 to August 8. Outstanding staff, including Margaret Coit, Andrew Lytle, Rolfe Humphries, William Peden, Ellen Lewis Buell, Harry Muheim, J. H. Rush and Alan Swallow. Write Margaret Robb, Director, University of Colorado, Boulder, Colorado.

EDITORIAL TYPING SERVICES: 60¢ per 1,000 words. Box 2237, Grand Central Station, NYC.

WHY DON'T YOU WRITE? Writing short stories, articles on business, hobbies, travel, etc., will enable you to earn extra money. In your spare time at home, we teach you to write the way newspaper men and women learn—by writing. FREE "Writing Aptitude Test" tells whether you possess the fundamental qualities essential to successful writing. Write today! Newspaper Institute of America, Suite 5218-E, One Park Avenue, New York 16.

CHARMING COLLECTION rattan and wicker beach bags and shoppers. Other interesting, decorative gifts. Send for free catalogue. Round the World Basket Gift Shop, 444 Third Avenue (31st) NYC. MUrray Hill 4-5596.

EDUCATED ENGLISHWOMAN seeks interesting summer occupation, driver, traveller. Box E-604.

ARTIST with stationwagon will share rent country hideaway weekends. Box E-498.

N.Y.U. college junior desires interesting summer employment. Prefer travel. Male. Box E-497.

COLLEGE "A" STUDENT, 21, ambitious, desires summer journalistic experience—anywhere. Box E-494.

HARPSICHORD: Outstanding 1953 Hubbard and Dowd, veneered, inlaid in walnut, satinwood and rosewood. Five registers. Magnificent, brilliant tone. $2,900. Fuller, 353 Harvard St., Cambridge, Massachusetts.

EDUCATED YOUNG LADY WITH SON desires interesting position (possibly care of motherless family, secretarial—consider anything). East Coast. Room, board, salary. Box E-487.

WANTED: Semi-sedentary, slightly bored, millionaire, preferably retired, to be part-time bon vivant semi-host for chic eastside restaurant with chic, but not quite enough, chic customers. Box E-485.

ABACUS, JAPANESE STYLE. Handsome carrying case and complete instructions. 15 reed pocket model $1.98 ppd. International Horizons, 114 Christopher Street, NYC 14.

YOUR CARICATURE . . . excitingly captured by professional artist. 8 x 11. Send two snapshots (returned). Satisfaction guaranteed. $2.00. KOKES ART STUDIO, 7616 Davis Circle, Dept. A, Omaha 14, Nebraska.

YOUNG female teacher desires summer travel, caring for, tutoring youngster(s). Can drive. Box E-623.

ABLE, ADVENTUROUS law student wandering through Europe will accept ANY task or commission; business or personal. NOrmal 7-0025, write Box 7538. Chicago.

Learn "BY EAR" with Dormiphone. Amazing new scientific invention works for you by "repetitive-impact" while you relax. Revolutionary Dormiphonic tools give you a shortcut to learning languages, correct speech; relaxation, habit training; superior entertainment. Unique clock-controlled recorder-play back uses tangle-proof cartridges. Saves time, effort. So simple, children benefit. Used by educators, psychologists, people everywhere. Write today for fascinating FREE Book. No obligation. Modernophone, Inc., 322-058 Radio City, New York 20.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

APARTMENTS FOR SUBLET

MAGNIFICENT APARTMENT of 3½ rooms with large terrace, dishwasher, fireplace, parquet floors, air-conditioned, near Beekman Place, quiet and tasteful. $350 per month, unfurnished. PLaza 9-3985.

TANGLEWOOD: Complete self-contained apartment in writers' country home. Swimming, fishing, privacy. Special rates weekly till July, $30-$35. Write Savory, RFD 1, Housatonic, Massachusetts.

HOUSES AVAILABLE

For Sale

SEA CAPTAIN'S 8-room house overlooking Chatham, Mass. Quiet, accessible, electric kitchen, 4 fireplaces, full cellar, insulated attic. $45,000. Owner, 57 Rowayton Avenue, Rowayton, Connecticut.

CHARMING HOUSE OVERLOOKING BAY. 30 minutes midtown Manhattan. Beechhurst, L.I. 8 rooms, including studio, 3 baths, large semi-secluded lot. $42,500. Agent, INdependence 1-0703 (NY). Box E-454.

VERMONT RETREAT—Secluded yet accessible. Large studio-barn. Compact house, 5 bedrooms, 3 baths, fireplace, all improvements. 20 acres, include gravity spring, apple trees, panoramic mountain view. Settling estate, reduced to $17,300. Mrs. E. H. Troan, Chester, Vermont.

MAGNIFICENT VIEW OF MOUNTAINS and SQUAM LAKE. Property on hillside above lake, with separate tract on Squam Lake few minutes away with a sandy beach. Interesting house built on side of hill with five bedrooms, living room, dining room, kitchen, full bath and extra toilet. Two fireplaces. Screened porch. Excellent neighborhood. Furnished. Price: $12,500. NEW HAMPSHIRE COLONIALS, 47 Main Street, Plymouth, N. H. Phone 80.

SIX ROOM HOUSE, fireplace, terrace, brook. Studio, north light. Sale $10,500. Season $500. Mrs. Moseley, Grafton, Vermont.

For Rent

SECLUDED SIX-ROOM private home, two hours from New York. Box D-614. BUckminster 7-5948. (NYC).

WEST IRELAND. Lough Corrib. Summer. Furnished house. 2 sitting, 4 bedrooms. 2 bathrooms. Central heating. Trout fishing. Boat. Maid. Garden. Box D-518.

For Summer Rental

BERKSHIRES, 12 miles Tanglewood, charming 1750 house, 3 baths, woods and meadows; $1,100 season, $600 month; will sell. Box E-438.

COOPERSTOWN, N. Y.—1½ room lakeside cabins, sleep 4. Family appeal. Horses, swimming, boating. Folder: FENIMORE, 240 East 20 St., NYC 3.

BERKSHIRES-GOSHEN, MASSACHUSETTS, large summer home, 50 acres, lake. Details. Henry B. Smith, RD 1, Box 228, Wallingford, Connecticut.

ROBBINS FARM—POCONOS—for sheer beauty—relaxation, luxurious comfort—modern housekeeping studios. Brochure. R. D. Saylorsburg, Pennsylvania.

HANCOCK POINT, MAINE. House and guest boathouse. Five bedrooms. Two and one-half baths. Dock for swimming. Full view of Mt. Desert Island across Frenchman's Bay. 400 feet shore. Eight acres woodland. Completely furnished, 12-foot row-boat. Season, $1,000. Month, $400. 17-foot sail-boat: season, $150. month, $75. Box E-363.

CHARMING MAINE FARMHOUSE, five bedrooms, two baths, furnace, two fireplaces, near Southwest Harbor, Mount Desert close to lake and Blue Hill Bay. $600 June thru September. Will consider sale. Box E-622.

FORT TRUMBULL BEACH, MILFORD, CONNECTICUT. Fine bathing, 6 rooms, grounds, trees, screened, porches, utilities. Lease reasonable. McGivney, Derby, Connecticut. Phone REgent 4-0143.

WESTHAMPTON, LONG ISLAND. Ocean-view houses. Ideal for two, sleep two guests. One, June $350, September $450. Other, June $300, August-September, $850. Pictures available. Box E-499.

DINGMAN'S FERRY, PA. 7 room house, porch, 3 acres. Swimming, fishing, 1½ hours N.Y. 4 month rental $1,000, sale $13,000 (taxes $75). Juster, WA 4-2600 (NYC).

HOUSES AVAILABLE

For Summer Rental

SUFFERN, N.Y. 2 large 4 room cottages, enclosed porch, modern, new. (Private estate) June 15-September 15. $1,000. ES 7-1149 (NYC).

BREWSTER, N.Y.—Rooms. Beautiful surroundings—suitable couple or 1-2 ladies. Kitchen privilege. Box E-495.

NORTH HILLSDALE NEAR TANGLEWOOD. Four rooms—2 bedrooms, large pine living room, 2 baths, electric kitchen, 2 porches—78 acres. June-September —$800. KIngsbridge 3-0829—after six.

CAPE COD. Secluded one room studio cottage, screened porch, modern bath, kitchen. In pines, on salt water. June-July: $250 per month. J. Pershing, Orleans, Mass.

TRAVEL

PORTABLE BATTERY-OPERATED TAPE RECORDERS. Record music, speech, sounds, anywhere! Ideal for travelers who want to retain their experiences on magnetic tape and add sound to home movies. Various models available for all field uses. Sold direct from factory. Write for free literature to Dept. SR; AMPLIFIER CORP. OF AMERICA, 398 Broadway, NYC 13.

WRITERS! Enchanting Bermuda vacations. Stimulating Professional Instruction. AFTA, Doylestown, Pa.

CRUISE ABOARD YOUR OWN YACHT. Refreshing summer trade wind climate, cool and calm. Windward and Leeward Islands. Well appointed vessels. Write airmail for details. Commander Vernon Nicholson, Box 103, Antigua, B.W.I.

VACATIONS

PELICAN COVE—in unspoiled Florida Keys. Immaculate oceanside apartments, beach fishing, shelling, skindiving, birdwatching, loafing. Literate, congenial company on balmy tropical isle. Tom and Carolyn Brown, Islamorada, Florida.

PELICAN COVE SAILING SCHOOL. Boys 10-14, girls 14-18. Capacity 24. Instruction and salt-water recreation (plus tennis, golf, baseball) under professional guidance. Tutoring available. $500 for six weeks beginning July 7th. Islamorada, Florida Keys.

COLONIAL CHARM midst wooded Litchfield Hills. Trout stream. Casual, intimate; luscious food. Swimming pool—horses, golf, lakes nearby. Country auctions, summer theatre. LEWIS & MARY FISHER, Bantam, Conn.

THE LOG HOUSE, THIRTEENTH LAKE, North River, New York. Altitude 2,100 feet, 600 acres midst Adirondack Forest Preserve. "We didn't think there was a place left like this!" Cottages. Meals varied and best. The Tibbits.

GREEN SHADOWS INN, Old Lyme, Conn. Open all year.

SPRING THRIFT VACATIONS on farms and hotels welcoming children. Call LOrrain 8-0700 (NYC).

LIKE THE COUNTRY? Come to Graymont, a Colonial home. Good food. R.D. 2, Middlebury, Vermont.

OGUNQUIT. AAA. Beautiful grounds, gardens overlooking the ocean. Exceptional meals. Planned activities June to September. Lookout Hotel, Ogunquit 21, Maine.

WINHALL MOUNTAIN LODGE, Green Mountains, Manchester, Vermont. Charming Alpine chalet. Food for the discriminating. Rest for the weary. Inspiration for writers, artists. Folder.

OGUNQUIT. Famous Summer vacation center. Smooth, uncrowded beaches, numerous activities. Artists' Colony, Summer Theatre, Shopping Center. Deep-sea fishing, golf, movies. Hotels, guest houses, motels, cottages, restaurants, tea rooms. For information write Ogunquit Information Bureau, Ogunquit 15, Maine.

ARTISTS, WRITERS, THOUGHTFUL PEOPLE find relaxation in quiet Cape Cod seaport village. Beach, beautiful harbor view, shore drives. Summer theaters accessible. Rates from $10. A.P. Booklet. BREAKWATER HOTEL, Woods Hole, Massachusetts.

VACATIONS

ENCHANTING LAKESIDE VACATION, deep woods, mountain-top, two connected lakes, boating, tennis, shuffleboard, badminton, croquet, ping-pong, HiFi concerts, barbecues, hiking, packed lunches, etc. Lodge, Cabins and Cottages. Moderate, informal, relaxed. May 29-October 12. Midway Tanglewood and Jacob's Pillow. Folder S, CHANTERWOOD, Lee, Mass. Lower rates to June 21.

NATURE-LOVERS RETREAT in the Smokies 4000' high. Charming cottages with modern kitchen. Rosemont, Balsam, N. C.

SNOWVILLAGE LODGE, SNOWVILLE, N. H. Tel. Conway, HIckory 7-2818. The charming Swiss resort in the White Mountains. Nestled in pine woods 1,100 feet high. Own tennis. Swimming, fishing, boating. Excellent continental cuisine. Every room has private bath. AAA approved.

MOUNT DESERT—Spend your holiday in charming house by the sea. Rooms and breakfast. June-October. Box E-602.

TROPICAL ISLAND LIVING just 15 minutes by causeway from downtown Miami. Silver Sands Oceanfront Motel, 301 Ocean Drive, Key Biscayne, Miami 49, Florida.

CIVILIZED BUT NOT COMMERCIALIZED—Peter Pan Lodge offers exquisite food, accommodations, and ocean panoramas for the cultured few. Carmel, California.

TUILAUVENT, Maple Road, Brewster, N. Y. 9-3154. Friendly, informal home atmosphere. No planned activities. Relaxation, reading, painting, in beautiful countryside, 50 miles from N. Y. Ideal for weekends and vacations. Open all year. Attractive, sunny rooms. French cooking. Moderate rates.

KANDAHAR LODGE, MANCHESTER, VERMONT. An ideal vacation spot in a setting of rare, natural beauty. Elevation 2000 feet, midst the beautiful Green Mountain National Forest. Restful, informal, congenial companions. Private swimming, sports. Excellent food and accommodations. Folder.

WATERVILLE INN—A complete mountain resort in secluded Waterville Valley, surrounded by the White Mountain National Forest. For nearly a century a resort unchanged in its essential character. A comfortable Inn, private golf course, swimming pool, tennis court, miles of walking and climbing trails. Folder. Advance reservations. Waterville Valley, Campton P. O., New Hampshire.

COLUMBINE LODGE, ESTES PARK, COLORADO. American Plan. Family resort since 1889. Riding, Hiking, Square Dancing, Fishing. Private cottages.

MAINE RESORT CAMP for all the family. Private island in Casco Bay. Seclusion, relaxation, recreation, boat trips, fine food. Special children's rates. Booklet. CAMP EGGEMOGGIN, Box 27, Brunswick, Maine.

HOPE FOR LOVING HERMITS (semi-gregarious species) seeking an "Island in Time" and loving the inner peace of quiet forests, shores compass'd by the voiceful sea, stars for streetlights. THE ISLAND INN, Monhegan Island, Maine (Ten miles at sea). Booklet D? Advance reservations necessary.

BLUEBERRY HILL! Lucullan Food. Nothing whatever to do. Brandon, Vermont.

CRESTMONT INN. Enjoy a perfect family vacation in scenic Alleghenies. Ranch-type cottages. Delicious meals. Water sports, riding, lawn bowling. Golf, tennis pros. Concerts. Tot, teen directors. Opens June 14. Write for folder; K. W. T. Dickerson, Eagles Mere, Penna. Lakeview 5-3232.

MEXICO CITY VACATION—Weekly accommodations. Cultured home atmosphere. Reasonable rates. Isabel Carbajal's, Rio Amoy, 17, Mexico 5, D.F., Mexico.

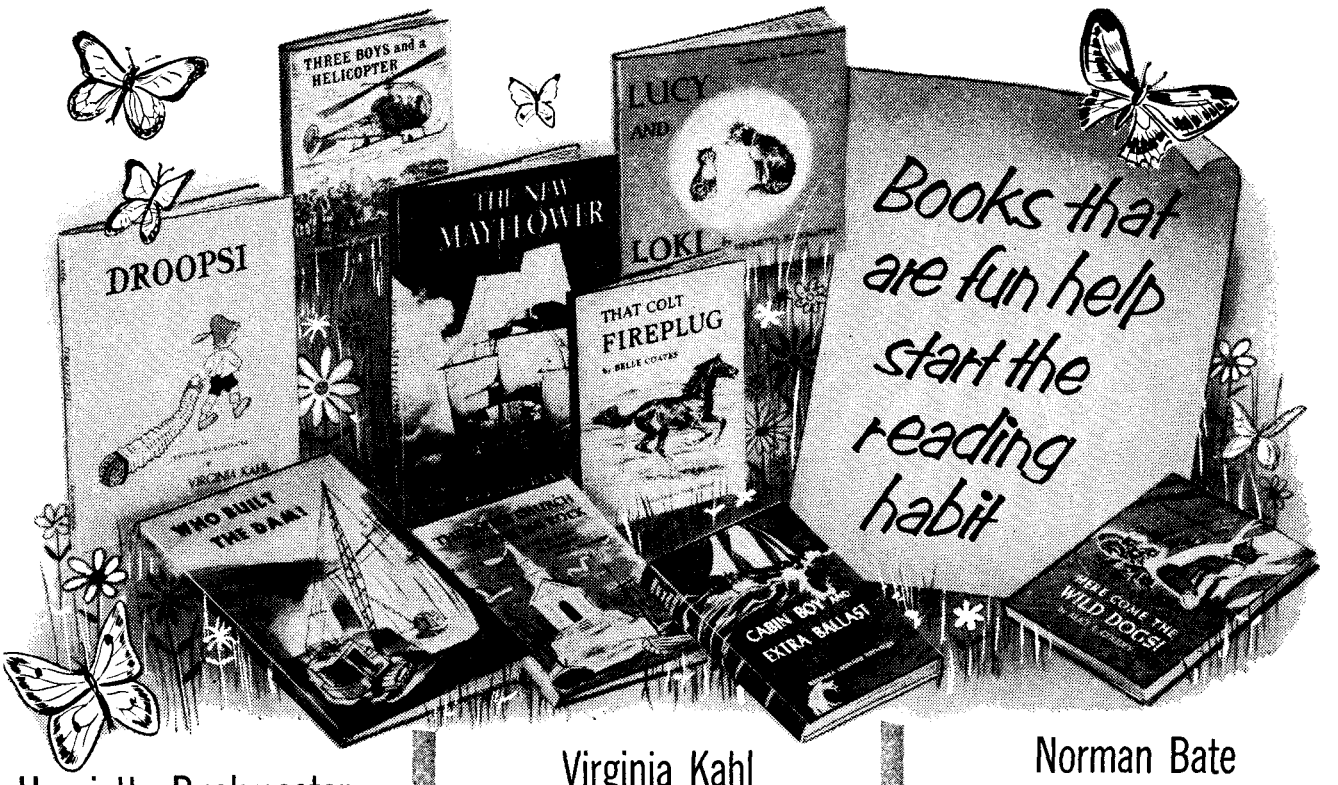
GARDEN GABLES, Lenox, Mass. Comfortable rooms. Extensive, restful grounds. Swimming pool. Gift Shop. Open all year. Folder.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

MUSIC INN AT LENOX, MASSACHUSETTS. Close to Tanglewood and Hector Berlioz. Adjacent to Music Barn and Tom Lehrer. Swimming, boating, bicycling, tennis, and the sound of silence, too. Write Stephanie Barber.

THE CLIFF HOUSE, Bald Head Cliff, Ogunquit, Maine. Ocean on three sides. Informal. Cocktail Lounge. All sports. Art School. Early reservations suggested. With or without meals. Open June 27. Booklet. Maurice Weare, Manager. Wells 791.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED


THREE BOYS and a HELICOPTER
LUCY AND LOKI
THE NEW MAYFLOWER
DROOPSI
THAT COLT FIREPLUG
Books that are fun help start the reading habit
WHO BUILT THE DAM?
CABIN BOY and EXTRA BALLAST
HERE COME THE WILD DOGS!

Henrietta Buckmaster
LUCY AND LOKI

Illustrated in color by Barbara Cooney—Subtly humorous writing and appealing pictures make this a perfect cat and dog story. Lucy tried to do everything Loki did — then she found out that cats can do some things dogs *can't* do! Washable covers. Ages 5-9. $2.50

Virginia Kahl
DROOPSI

Illustrated in color by the author — "Down in the valley, deep in the Alps, there is the little village of Pfeffernusenhofen." Droopsi is a little boy with a great ambition — to play the concertina. How he took part in a contest and who won the prize makes amusing reading. Washable covers. Ages 5-10. $2.50

Norman Bate
WHO BUILT THE DAM?

Illustrated in 2 colors by the author — For a long time the river had been wearing away the mountain. Norman Bate shows how the big dam that harnessed the energy of the river was built and also all the machinery used to build it. Washable covers. Ages 6-10. $2.50

Hazel Allen
THE LITTLE CHURCH ON THE BIG ROCK

Illustrated in color by Roger Duvoisin—Written in rhythmic, easy prose, this is the refreshing story of the little church on the big rock — how she stood firm against the threats of flood, desertion and a new highway. Washable covers. Ages 7-9. $2.50

Belle Coates
THAT COLT FIREPLUG

Illustrated by Wesley Dennis—Fireplug was a worthless-looking colt. But Beth and Tim believed in him and Fireplug grew and proved himself valuable. A graphic picture, told briefly and effectively, of water shortage and brushfires. Washable covers. Ages 6-10. $2.50

Barbara L. Reynolds
CABIN BOY AND EXTRA BALLAST

Illustrated by Charles Geer—It had been Mr. Andrew's lifelong dream to build a boat. *Daruma* was finally built and the whole family sailed it from Japan to Hawaii. This is their exciting story, based on the author's own recent sailing experience. Ages 9-14. $2.95

THE NEW MAYFLOWER
BY HER CAPTAIN
Alan Villiers

Photographs by the author and others—Dramatic pictures and text show how the new *Mayflower* was built and how she crossed the ocean. All this is constantly tied up with the voyage of the original *Mayflower*. Washable covers. Ages 8-12. $2.95

Alice E. Goudey
HERE COME THE WILD DOGS!

Illustrated by Garry MacKenzie — The red fox and his charming little family are the center of this story. There is also an introduction to other "wild dogs"—including the wolf and coyote. Washable covers. Ages 6-10. $2.50

Nan Hayden Agle and Ellen Wilson
THREE BOYS AND A HELICOPTER

Illustrated by Marian Honigman — The triplets, Abercrombie, Benjamin and Christopher become fascinated by helicopters, make a play one and have an unexpected rescue experience with a real one. Washable covers. Ages 6-10. $2.50

AT ALL BOOKSELLERS

CHARLES SCRIBNER'S SONS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SPRING BOOKS FOR YOUNG PEOPLE

FOR YOUNG ADULTS 38
PICTURE BOOKS 40
FOR YOUNG READERS 43
16MM FOR CHILDREN 46
FABLE AND FANCY 47
FOR OLDER READERS 47
NATURE 48
ABOUT PEOPLE 49

IN THE welter of things for children to do—the innumerable activities, each fine in itself but cumulating into a program of split-second scheduling and mad dashing from place to place—the time given to reading becomes an oasis, a quiet spot in the rush and hurry of the lives of today's children. This quiet time provides rest for the body and refreshment for the spirit. It can be a period when the child is freed from planned activity and left to his own reading desires. He may choose books as his mood dictates, or he may join others of his family or friends in a reading aloud experience. Books published this spring will give him ample choice with their tempting range of subject matter, style, and appeal.—FRANCES LANDER SPAIN, *Coordinator, Children's Services, New York Public Library.*

"Some Poetry Makes Sense"

By JANE A. ELLSTROM, *Public Library Young Adult Consultant, New York State Library.*

"SO WHO reads poetry? A lot of silly girls and a few jerks!" This voice of authority belongs to a seventeen-year-old whose absorbing passion in life is physics, and nobody, but nobody, had better try to sidetrack him. But the teacher said, "Read some poetry." So griping, he prepared to suffer. Then the librarian handed him a copy of "Imagination's Other Place: Poems of Science and Mathematics," edited by Helen Plotz (Crowell), and within minutes he was flying a saucer with David McCord, doing "Arithmetic" with Carl Sandburg, and experimenting in a laboratory with Sully-Prudhomme. Some time later he turned to the librarian and said, "This is okay. Nobody told me some poetry makes sense."

How often a young adult misses a most rewarding experience, especially with poetry, because "nobody told him" at the right time, or in the right way, that "some poetry makes sense." Since people differ, so does their version of what "makes sense." That this sense may often be nonsense such contemporary poets as Ogden Nash and David McCord have proved many times, and nearly all fourteen- to eighteen-year-olds enjoy inspired nonsense. Even the title of one of Nash's books, "Parents, Keep Out!" (Little, Brown), is a hyper-inducement to teen-agers to look inside, and once there, the discovery that "The wise child handles father and mother/By playing one against the other" is just one of the many bits that keeps them reading. The additional information that when

> Isabel met an enormous bear,
> Isabel, Isabel, didn't care; . . .
> She washed her hands and she straightened her hair up,
> Then Isabel quietly ate the bear up.

has been known to bring on a "Hey, listen to this!" reading-aloud session among the stalwart football heroes. Certainly the succinct "The trouble with a kitten is/THAT/Eventually it becomes a CAT" has converted many teen-age dog lovers into poetry tolerators if not lovers.

Often young adults, especially boys, are too self-conscious to admit a delight in poetry when they feel it, but even a machine-shop-minded boy has been known to carry tucked under his arm, unashamed, a copy of Horace McNeil's "Poems for a Machine Age" (McGraw-Hill). He may occasionally quote a bit from Hicky's "Machines":

> I hear them grinding, through the night,
> The gaunt machines with arteries of fire,
> Muscled with iron, boweled with smoldering light; . . .

If no one watches too closely, this young man may go to a later section in the book called "Love" and discover for himself the beauty of the Shakespeare sonnet ending:

> For thy sweet love remembered, such wealth brings

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

That then I scorn to change my
state with kings.

Usually the high-school-age girl is more willing to investigate and enjoy poetry than her male counterpart. She may at first be as reluctant to have others know, but the pangs of first love often find release in both reading the expressive love poetry of others and/or in writing some of her own. Elizabeth Barrett Browning's "Sonnets from the Portuguese," especially the famous "How do I love thee?," and Edna St. Vincent Millay's "Renascence" (Harper) are among the poems that quickly "make sense" to a girl "in love." From these she also often goes on to Shakespeare's Sonnets, especially "From you have I been absent in the spring," and "Let me not to the marriage of true minds/Admit impediments." The sensitive girl who has "loved not wisely but too well" often turns for solace and release to the "Rubáiyát" of Omar Khayyám and to the sentiments:

Ah, Love: could you and I with
Him conspire
To grasp this sorry Scheme of
Things entire,
Would not we shatter it to bits—
and then
Remold it nearer to the Heart's
Desire!

One solitary girl used to come week after week to the young adult section of her public library and sit long hours reading stacks of love stories, first the teen-age ones, later the light adult love stories with pat endings. In spite of all the librarian's attempts to divert her, she politely refused to be budged from her personally chosen stack. One day, however, she appeared before the librarian's desk and complained that she had run out of love stories. Could the librarian suggest anything? It so happened that at that moment the librarian was looking through a new edition of Tennyson's "Idylls of the King," and she suggested that here was a good tale containing several love stories, but told in verse. "Why don't you just try a little of this to see how you like it while I'm looking for a novel for you?" she asked. The girl rather reluctantly sat down with Tennyson. By the time the librarian came back some fifteen minutes later the girl was engrossed in her newly discovered medium, and went on from there to read Byron, Keats, Shelley, and eventually to attempt poetry of her own. She found others who shared this interest and soon was a contented member of a poetry-appreciation group. If at the right time someone had not offered her poetry that "made sense" to her, she would have missed not only appreciation of that medium, but the experiences of attempting to create, and of finding her place in a group where she was herself appreciated.

So when a young adult looks at us and says, "Poetry! Who reads that?" if we can know the kind of person he is, answer the question by listing someone he respects, and include a quotation we think will intrigue him, there's a good chance next time we see him we'll hear, "Say, some poetry makes sense!"

FOR YOUNG ADULTS

AS A MAY MORNING. *By Grace Allen Hogarth. Harcourt, Brace.* $3. American girls can catch a glimpse into the lives of their English counterparts in this uncommonly well-written teen-age novel. The heroine, Jenny McArthur, is a believable young girl with problems which include scholarships to be won, chilblains to be endured, a neighbor's family of children to help mother when their mother dies (with no hint of a babysitter's fee)—and a transatlantic romance with a flirtatious American. Jenny has a background of children's books which will have been shared by many of the American girls who will read this book.

—AILEEN O'B. MURPHY.

THE SHERWOOD RING. *By Elizabeth Marie Pope. Illustrated by Evaline Ness. Houghton Mifflin.* $3. "A holiday frolic" is what the author termed the writing of this book; the phrase aptly describes the reading of it also. It is a refreshing story for older girls, lightly and gaily romantic, deftly told. The locale is Orange County in upper New York State, where Miss Pope lived at one time. The time is the eighteenth and twentieth centuries, with the author moving with grace and ease through the barrier of time from one period to the other. The story concerns a twentieth-century boy and girl guided to happiness by a group of young people who enacted their own drama in the days of the Revolution. Step for step, the twin plots depend upon and develop from each other with an adroitness and skill that is extraordinary.

It is to be hoped that the talented pen which gave this first novel to girls will produce others in the same gallant and romantic vein.

—EULALIE STEINMETZ ROSS.

—From "The Sherwood Ring."

MARY ELLIS, STUDENT NURSE. *By Hope Newell. Harper.* $2.75. In this new story of Mary Ellis Stebbins, the attractive Negro student gains further experience and understanding in her chosen career of nursing, as well as in human relations. The author has been unusually successful in blending authentic information about the fields of nursing and medical care with a well-sustained plot, which will have high appeal among devotees of such stories. Especially commendable is the portrayal of the wide variety of characters who populate a large hospital. Although there is some indication that Mary Ellis and other Negroes at Westycrest encounter racial problems, intercultural understanding is not the main theme of the story. Mary Ellis promises to share the popularity of Sue Barton, Trudy Wells, and Penny Marsh among readers of career stories.

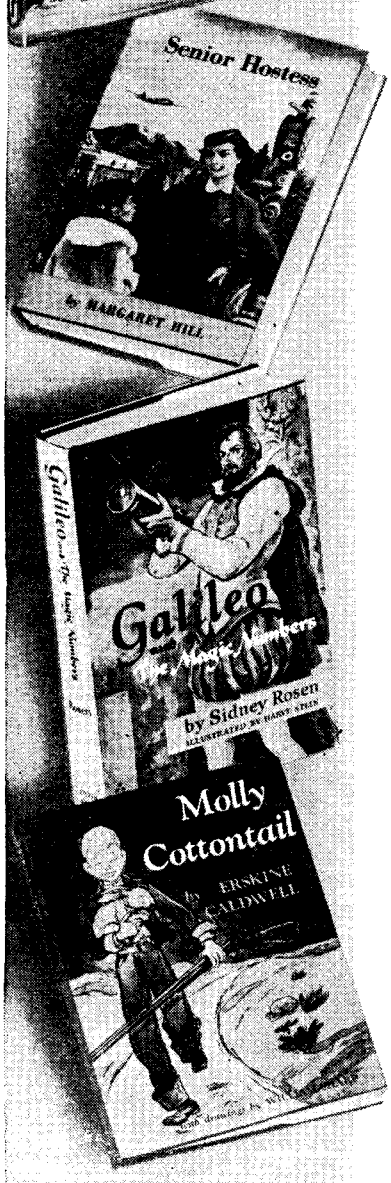
—ALICE BROOKS MCGUIRE.

SWISS HOLIDAY. *By Mabel Esther Allan. Vanguard.* $3. The summer in Switzerland with wealthy, snobbish Aunt Millicent and her family had all the drawbacks Phillipa had anticipated but more real pleasures than she had dared to hope for. The youngest cousins were difficult to handle, fourteen-year-old Tilda's shy reserve almost impossible to break through, and the poised, well-dressed Clemency (just Phillipa's own age) made her feel as gawky and ill at ease as she always had. But Phillipa loved the Alps and the people she met there and was determined to enjoy the months before returning to London in time for her first term at Cambridge.

In this well-written, romantic novel for teen-age girls the author presents real people in an authentic setting who come to understand each other without losing their own identities. Young people in the United

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Boys' and Girls' Book Table



ALL BOOKS
CLOTH BOUND, SMYTH SEWN

At all bookstores

YOU can lead a child to books but you can't make him read them, no matter how "good" they are, unless they also have the magical quality that fires his imagination. That is why all the books on Little, Brown's reading table are the creation of authors and artists who not only know their subjects, but know the hearts and minds of boys and girls.

THE AMERICANS

By HAROLD COY

Drawings by William Moyers

This big book about the people, great and small, who have made America, "has much of the appeal and interest of Van Loon's *Story of Mankind*."—MARY V. GAVER, School of Library Service, Rutgers University. "Fresh, human approach . . . brings alive the history of America."—A.L.A. *Booklist.* 12 up. $4.50

Mouse, Mouse, Go Out of My House

By ELIZABETH LOW. *Pictures in two colors on every page by Ronni Solbert.* Toby discovers all the little outside animals inside a house that's been closed. 4-7. $2.75

Upside-Down Town

By F. EMERSON ANDREWS. *Drawings in two colors by Louis Slobodkin.* A tale of a town where everything happens in reverse and even the upside-down cakes are served right side up. 7-11. $2.75

Senior Hostess

By MARGARET HILL. *Jacket by Manning Lee.* The third of the popular Beth Dean books takes Beth on new adventures as an air hostess. *An Atlantic Monthly Press Book.* 12 up. $3.00

Galileo and the Magic Numbers

By SIDNEY ROSEN. *Drawings by Harve Stein.* The dramatic story of Galileo's struggles to establish scientific truth based on experiment. "Teen-age scientists will find it good reading."—*Horn Book.* 12 up. $3.50

Molly Cottontail

By ERSKINE CALDWELL. *Drawings on every page in color and black and white by William Sharp.* In this delightful children's book a famous American author tells about a boy who is expected to hunt rabbits, but who really prefers them for pets. 6 up. $2.50

TALL SHIPS

By HAZEL WILSON. *Drawings by John O'Hara Cosgrave II.* A boy's adventures in the days when Britain was impressing American sailors into the British navy. 12 up. $3.00

DEEP SEA SILVER

By GORDON CALDERO. *Drawings by Rus Anderson.* Fast-moving career mystery — the adventures of young Bob Corey with the West Coast sardine fleet. 12 up. $3.00

HOW TO UNDERSTAND ANIMAL TALK

By VINSON BROWN. *Drawings by William D. Berry.* How all sorts of animals communicate — and what they say — by the author of *How to Make a Miniature Zoo,* etc. 12 up. $2.75

FULL FATHOM FIVE

By LEW DIETZ. *Drawings by Denny Winters.* First-class mystery of lobster fishing on the rugged Maine coast, by the author of the popular Jeff White stories. 12 up. $3.00

THE GOLDEN STALLION AND THE WOLF DOG

By RUTHERFORD MONTGOMERY. *Drawings by Percy Leason.* The fifth of the Golden Stallion stories introduces two exciting new characters, Pedro and his cattle dog, Shag. 12 up. $3.00

TWO STRIKES ON JOHNNY

By MATT CHRISTOPHER. *Drawings by Foster Caddell.* A new easy-to-read baseball story by the author of the fast-selling *Baseball Pals* and *Basketball Sparkplug.* 7-11. $2.75

Send for Free Illustrated Catalog

LITTLE, BROWN & COMPANY • Boston 6

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

States can now enjoy stories by an author their English contemporaries have known for some time.

—GRACE P. SLOCUM.

PRINCESS IN DENIM. *By Zoa Sherburne. Morrow.* $2.95. While reigning as local Tulip Princess, Eden is discovered by a dashing young promoter who convinces her of the possibilities in bigger competition. The glamour and sense of personal achievement that mark the winning of the first contest gradually dissipate after Eden enters the state beauty queen race and begins dreaming of a Miss America crown.

The story has real substance. Miss Sherburne draws her characters and situations skilfully as she reveals a little of the superficiality in the big-scale promotion of beauty queens. The teen-age girl will be quickly and sympathetically involved with this likable Washington farm girl and her attempts to readjust after a moment of glory. —ESTHER J. WALLS.

SCHOOLBOY JOHNSON. *By John R. Tunis. Morrow.* $2.95. Mr. Tunis needs no introduction to teen-age readers of sports stories. Although this is not among the best of Mr. Tunis's books, baseball fans of twelve and up will enjoy reading the story of Schoolboy Johnson. Schoolboy had a great deal to learn not only about pitching but about himself before he could become the great pitcher the Dodgers needed and expected him to be.

—NANCY JANE DAY.

PARIS, I LOVE YOU. *By Bernadine Bailey. Dodd, Mead.* $2.75. Brenda's opportunity to spend her junior year of college at the Sorbonne provides the basis for this story, which underlines the need for intercultural exchange visits by students. On shipboard Brenda meets another coed and two young American men. The foursome study and explore Paris museums, parks, cafés, and landmarks. They grow a little intellectually and as a result of their exposure to French life and customs, solve their career uncertainties.

—From "Men of the Hills."

This is not a very animated treatment, and the unintegrated abundance of detail on French history and customs dwarfs the plot. The book may, however, serve as an introduction to France for the young teen-age girl. —E. J. W.

MEN OF THE HILLS. *By Henry Treece. Illustrated by Christine Price. Criterion.* $3.50. As he did in "Viking's Dawn" and "The Road to Miklagard," so does Mr. Treece in "Men of the Hills" recreate a period of man's earliest days and tell an exciting story as well. This third saga is of prehistoric man in England—his struggle for survival there, with the strife brought into sharp and dramatic focus by relating it to the fate of the sons of two warring tribal chiefs. There is, naturally, savagery and lustiness here; but there is also compassion, tenderness, god-hunger, and the questing curiosity that led man from bestial ways to human and humane ones. By so writing Mr. Treece adds depth and distinction to his swiftly-paced and well-written story for boys. —E. S. R.

ROUGH ROAD TO GLORY. *By William Campbell Gault. Dutton.* $2.75. Purring engines, bursts of acceleration, gasoline-swept air, and cars speeding around the tracks—these characterize Mr. Gault's story of a boy and his love affair with racing. For Steve Tomkevic racing was more than a hobby: it was a passion. He wouldn't settle for the local timing association events with hot rods competing, nor even for stock car races. Steve was determined to race with the big leaguers at Indianapolis.

Mounting tension is sustained in a manner that has appeal to the young racing enthusiast or, for that matter, to any boy who likes taut, action-packed stories of adventure.

—E. J. W.

WHALE SPOTTERS. *By D. S. Halacy, Jr. Macmillan.* $2.75. The only thing in today's whaling industry that is not streamlined is the whale, and the folklore of the whalers themselves. Dave Harrison found this folklore a powerful barrier to the successful outcome of his assignment to sell a helicopter to a South Pole whaling fleet. This is a fast-moving, realistic sea story, which shows modern seamen in a dangerous and important calling. —E. O'B. M.

PICTURE BOOKS

COW'S PARTY. *By Marie Hall Ets. Viking.* $2.50. Another book by Mrs. Ets is always a signal for rejoicing, for she has the rare gift to create a book not only perfect in itself, but, because of her understanding of small children, also perfect for them.

Cow, happy with so much fresh spring grass to eat, wanted to share it and so, on Bluejay's suggestion, she gave a party. All of the barnyard animals were invited, and the party was a great success until time for refreshments. Then many of the guests, those who did not enjoy grass, left, but horse and goat and lamb stayed on—in fact, they stayed on all summer!

In this book, as in "Play with Me," Mrs. Ets uses colors—delicate pink and a bit of yellow—and again creates animals with distinct, engaging personalities.

—FRANCES LANDER SPAIN.

THE DEAD BIRD. *By Margaret Wise Brown. Illustrated by Remy Charlip. Wm. R. Scott.* $2.75. Margaret Wise Brown recaptures an incident from

Caldecott-Newbery Awards

THE anticipation and excitement that always accompany the announcement of the Caldecott and Newbery awards were again present when Elizabeth Nesbitt, chairman of the Caldecott-Newbery Awards Committee of the Children's Service Division, American Library Association, recently presented the 1958 winners in the office of Frederic G. Melcher, president of R. R. Bowker and donor of the medals. Harold Keith received the Newbery award for his "Riffles for Watie" (Crowell) and Robert McCloskey *in absentia* received the Caldecott award for his "Time of Wonder" (Viking). Mr. McCloskey is the first illustrator to receive this award twice. His other award book is the incomparable "Make Way for Ducklings" (Viking).

Runners-up for the Newbery award were "The Horsecatcher," by Mari Sandoz (Westminster), "The Great Wheel," by Robert Lawson (Viking), "Gone-Away Lake," by Elizabeth Enright (Harcourt), and "Tom Paine, Freedom's Apostle," by Leo Gurko. (Crowell). Runners-up for the Caldecott award were Don Freeman for his "Fly High, Fly Low" (Viking) and Paul Galdone for his illustrations for "Anatole and the Cat," by Eve Titus (Whittlesey House).

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

her own childhood in this picture book. It is not only a book about death but more about life as seen through the eyes of children—innocent, intense, poetic—for children in their simple directness are poets. It tells how they found a dead bird, buried it, "and every day until they forgot they went and sang to their little dead bird and put fresh flowers on his grave." Remy Charlip's sensitive drawings in color move like a classic dance from page to page and altogether express the mood of an unusual picture book.

—Maria Cimino.

CATS, CATS, CATS, CATS, CATS . . . *By Beatrice Schenk de Regniers. Drawing and design by Bill Sokol. Pantheon.* $2.95. A thorough knowledge and love of cats inspire this rather sophisticated picture book. The drawings are stunning, and the text will be fun to share with children. Any child or adult who owns a cat, knows some cats, or likes to watch cats will enjoy looking at the amusing, sometimes exasperating things the cats do in this book.

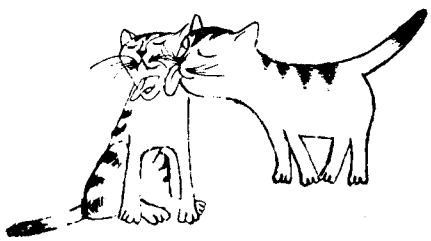
—A. O'B. M.

BEHIND THE DARK WINDOW SHADE. *By Esthyr Slobodkina. Lothrop, Lee & Shepard.* $2.50. Two small children look out of their window into that of an apartment across the street where a cat named Juliette lives with an old lady. One day the shade is pulled down, and their imagination pictures for them what their eyes cannot see. This is a childlike story with a point and a happy ending, for at last the shade is raised to reveal Juliette with kittens.

The illustrations are the author's characteristic strong-colored, cut-out pictures which sometimes are and sometimes are not drawn with faces.

—A. O'B. M.

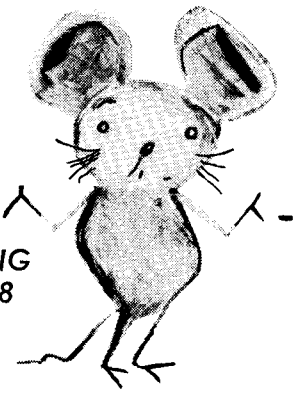
TEN BIG FARMS. *Written and illustrated by Dahlov Ipcar. Knopf.* $2.50. A family, tired of the noise and smells of the city, decided to buy a farm and move to the country—but what kind of farm to buy? In large, double-page dramatic pictures, Mrs. Ipcar shows the essential characteristics of ten farms—poultry, fruit, horse, to-



—From "Cats, Cats, Cats, Cats, Cats . . ."

Harper Books

FOR BOYS AND GIRLS



SPRING 1958

Illustration from I, MOUSE

MARY CHALMERS

THROW A KISS, HARRY. *Pictures by the author.* A kitten's message of love and thanks. Ages 3-6. $1.25
Library edition $1.75

ROBERT KRAUS

I, MOUSE. *Pictures by the author.* A mouse's dream of being accepted.
Ages 4-7. $1.75
Library edition $2.50

TOMI UNGERER

THE MELLOPS STRIKE OIL. *Pictures by the author.* "A delight . . . some of the best work being done for the picture-book audience." — *N. Y. Times Book Review.* Ages 4-8. $2.00
Library edition $2.75

MEINDERT DeJONG

ALONG CAME A DOG. *Pictures by* Maurice Sendak. A dog wins the affections of a man and a hen and finds a new home. Ages 10 up. $2.75

GARTH WILLIAMS

THE RABBITS' WEDDING. *Pictures by the author.* How the black rabbit and the white rabbit arranged to live happily ever after. Ages 3-7. $2.50
Library edition $3.25

CROCKETT JOHNSON

MERRY GO ROUND. *Pictures by the author.* Just flip the pages over and over and enjoy a child's ride on a merry-go-round. Spiral bound at the top.
Ages 4-8. $1.50

RUTH KRAUSS

SOMEBODY ELSE'S NUT TREE: And Other Tales from Children. *Pictures by* Maurice Sendak. Delightful stories fashioned out of children's own words.
Ages 3-7. $2.00
Library edition $2.75

Two superb books by

GERALD AMES and ROSE WYLER

Authors of *The Story of the Ice Age*

Pictures in full color by
LEONARD WEISGARD

FIRST DAYS OF THE WORLD
THE FIRST PEOPLE IN THE WORLD
Ages 8-11. Each $2.95
Library edition, each $3.75

MILLICENT SELSAM

SEE THROUGH THE LAKE. *Pictures by* Winifred Lubell. "Observing interesting things found in lakes and ponds." —*The Horn Book.* Ages 7-11. $2.50
Library edition $3.25

HY RUCHLIS

ORBIT: A Picture Story of Force and Motion. 73 photographs and diagrams.
Ages 10 up. $2.75

TOMI UNGERER

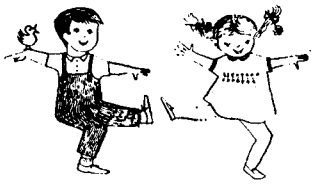
CRICTOR. *Pictures by the author.* The Prize-winning Picture Book in the *N. Y. Herald Tribune Spring Book Festival.*
Ages 4-8. $2.50
Library edition $3.25

RODERICK HUFF

CHIP. *Pictures by* Sheila Greenwald. The adventures of a boy and a fast-talking, quick-thinking caterpillar.
Ages 6-9. $2.50

JEAN LEE LATHAM

ON STAGE, MR. JEFFERSON! *Pictures by* Edward Shenton. The dramatic life story of one of America's first great actors. Ages 12 up. $2.95



KARLA KUSKIN

IN THE MIDDLE OF THE TREES. *Pictures by the author.* Fun, freshness and sheer good humor fill these pictures and gay verses. Ages 4-8. $2.50
Library edition $3.25

HOPE NEWELL

MARY ELLIS, STUDENT NURSE. An absorbing picture of the life of a student nurse. Ages 12 up. $2.75

SYLVIA CASSELL

BACK-YARD GAMES AND ACTIVITIES. A lively "how-to" book. 76 black-and-white pictures. Ages 6-10. $2.75

KATHERINE B. SHIPPEN

THIS UNION CAUSE: The Growth of Organized Labor in America. Illustrated with photographs and drawings.
Ages 12 up. $2.50

MARY STOLZ

SECOND NATURE. The perceptive story of a young girl who refuses to surrender to unhappiness. Ages 12 up. $2.95

At all bookstores

HARPER & BROTHERS

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

bacco, dairy, beef, pig, wheat, sheep, and truck. By visiting these ten farms the family learned about each, but turned towards home a little bewildered by the attempt to choose among them. On their way they saw a small, run-down general farm with one horse, one cow, a few chickens, some fruit trees, and a fenced-in area for vegetables, and realized that this was the farm for them.

Striking end-papers, a double title page, and illustrations in strong greens, browns, terra cotta, black and white make this another exciting picture book for children.

—F. L. S.

THE LITTLE TRAIN. *By Graham Greene. Illustrated by Dorothy Craigie. Lothrop, Lee & Shepard.* $2. Highly personified trains have frequently been the subject of stories for the very young. This new one is imbued with fresh charm through the combined talents of an English author and an imaginative illustrator. The dissatisfied Little Train departs from his daily run on a branch line between Little and Big Snoreing to explore the world along the main line. The big world proves too nerve-wracking for him, and he is completely happy when Jock of Edinburgh, the famous Scotch Express, pushes him back to Little Snoreing, coalless and chastened. Young children will enjoy Little Train's adventures, especially his puff-puff-puff of relief at the end.

—A. B. McG.

MY DOG AND I. *By Nancy Lord. Illustrated by Paul Galdone. Whittlesey House.* $2.25. An outsized St. Bernard escorts his small master through some entertaining adventures involving a circus, a fire, the zoo, and the like with aplomb and ready presence of mind. The story is told in simple pictures, both colored and black and white, which carry humor and personality. They are accompanied by a three- or four-line running text. The pre-school and primary age should find this picture book amusing and appreciate the satisfying climax.

—Ruth Hewitt Hamilton.

MOUSE, MOUSE, GO OUT OF MY HOUSE. *By Elizabeth Low. Illustrated by Ronni Solbert. Little, Brown.* $2.75. Ages four to seven will enjoy this story of a small boy who helps his aunt open up the house that has been closed all winter. As he wanders about he sees many small animals he would like to have play with him but all are too busy going somewhere until he finds a mother cat and her kittens. Each animal has its own special song which will delight the young child. Ronni Solbert's pictures will also please readers.

—N. J. D.

ANDY WOULDN'T TALK. *By Jane Thayer. Illustrated by Meg Wohlberg. Morrow.* $2.50. Andy, too shy to talk to strangers, confided in his dog, Gertrude, that he could do all manner of brave deeds such as drive a trailer truck or police car. He could, he said, walk as far as Boston or Buffalo, but when he decided to prove it both Andy and Gertrude got lost.

Boys and girls who have liked "Where's Andy?" will follow with interest his further adventures, and will sympathize when he refuses to tell his name and address until there is danger of being separated from Gertrude. They also will be amused that Andy, once started, is eager to talk—even to grown-ups.

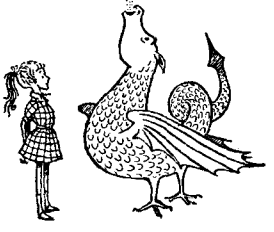
This attractive little book with large print and many gay illustrations will be relished by four- to eight-year-olds. —Mildred R. Phipps.

WHO BUILT THE DAM? A Picture Story. *By Norman Bate. Scribners.* $2.50. This fourth in a series of picture books about machinery by Norman Bate is written for younger boys, their older brothers, and fathers with mechanical interest. It offers excellent possibilities for oral or dramatic reading. The step-by-step process of building the big hydroelectric dam to harness the roaring river provides as much excitement as events in any adventure story. Word pictures are carried forward by half-page, bold, black-and-white illustrations, trimmed with vivid blue to accent the flow of water.

—Lucile W. Raley.

INCREASE RABBIT. *By T. L. McCready, Jr. Illustrated by Tasha Tudor. Ariel Books.* $2.75. Boys and girls who read "Biggety Bantam," "Pekin White,"

New worlds of fact and fiction, laughter and learning for young readers



WHISPERS AND OTHER POEMS
By Myra Cohn Livingston. Fresh and charming verses filled with laughter, gaiety, and tenderness. Illustrations by Jacqueline Chwast. Ages 5-9. $2.25

TAKAO AND GRANDFATHER'S SWORD
By Yoshiko Uchida. A lively, understanding story of a boy's growing up in modern Japan. Illustrations by William M. Hutchinson. Ages 7-11. $2.50

CHUCARO
WILD PONY OF THE PAMPA.
By Francis Kalnay. The story of Pedro and the wild pony he caught, trained and loves but almost loses. Line drawings by Julian de Miskey. Ages 7-11. $2.75

PINKY PYE
By Eleanor Estes. The adventures of the Pye family during a summer of bird watching on Fire Island make an enchanting and irresistible story. Illustrations by Edward Ardizzone. Ages 8-12. $3.00

THE DOUBLING ROD
By Ada Harrison. What happens when the Hinnabel family tries to find out who stole a rare Etruscan figurine from their English home. Illustrated by Christine Price. Ages 10-14. $3.00

THE PERILOUS ROAD
By William O. Steele. A Tennessee boy learns the true meaning of courage and tolerance in this dramatic story of the Civil War. Illustrated by Paul Galdone. Ages 8-12. $2.95

THE TIME GARDEN
By Edward Eager. Magical adventuring through time with the children from *Knight's Castle.* Illustrated by N. M. Bodecker. Ages 8-12 $3.00

SCIENCE IN YOUR OWN BACK YARD
Written and illustrated by Elizabeth K. Cooper. A simple, graphic description of the ways an amateur scientist can observe and explore natural wonders. Ages 10-14. $2.25

A FLOWER OF ARABY
By Helen F. Daringer. Hidden danger and romance fill this story of an English girl living in a Crusader stronghold in Syria in the 13th-century. Illustrated by Arthur F. Marokvia. Ages 12 up. $3.00

AS A MAY MORNING
By Grace Allen Hogarth. A warmly drawn portrait of a shy seventeen-year-old English girl on the threshold of maturity. Ages 14 up. $3.00

Illustration by N. M. Bodecker from *The Time Garden*

HARCOURT, BRACE AND COMPANY

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

and "Mr. Stubbs" are acquainted with the Warner family and their New Hampshire farm pets. In this amusing sequel two rabbits are added to the menagerie, but the Warners soon realize their mistake in naming them Albert and George when seven baby rabbits are born. George, quickly renamed Increase Rabbit by the four Warner children, becomes a house pet, thereby creating further havoc with her munching ways. Everyone admits, however, that Increase is a most unusual and appealing pet, and as her fame spreads, many boys and girls ask to buy her baby rabbits.

Tasha Tudor's beautiful illustrations in soft colors and black and white add to the charm of the story. —M. R. P.

THE BIG CHEESE. *By Miriam Schlein. Illustrated by Joseph Low. Wm. R. Scott.* $2.95. There is a folktale quality in this story of a farmer who made a cheese so big and so perfect that it was a gift fit for the king. To prove this fact, he let everyone who challenged it taste the cheese, and so when he finally met the king there was only a sliver left. Small though this was, the king agreed that it was from a perfect cheese, and he invited the farmer to deliver the next one directly to him. The humor of text and illustrations and the gullible character of the farmer make a story that old and young will enjoy. —F. L. S.

UMBRELLA. *By Taro Yashima. Viking.* $2.50. It seems to me that Taro Yashima makes his picture books live through the special gift of love with which he endows them. The simple charm and delicacy of his text and his impressionistic drawings always communicate more than is seen on the page. "Umbrella" was made for his daughter for her eighth birthday, but it is also a gift for every child—and grown-ups as well—so tenderly does it convey the excitement and pleasure of a small child with her first umbrella and red rubber boots, and the wonder of life itself. —M. C.

FOR YOUNG READERS

PINKY PYE. *By Eleanor Estes. Illustrated by Edward Ardizzone. Harcourt, Brace.* $3. This new chronicle of the Pye family takes them to Fire Island for the summer and with them, of course, Ginger Pye, their dog, and four-year-old Uncle Bennie, a born uncle if ever there was one. Readers of Eleanor Estes don't need to be told that a good deal happens before they get back home to Cranbury. And what happens is of the Estes blend, realistic and fantastic, tender and comic, but

Fire your child's imagination with these new books from NELSON

ISRAEL
NEW PEOPLE IN AN OLD LAND
By LILY EDELMAN. Foreword by W. F. Albright. Here, in brilliant text and over 100 stunning photographs, is a firsthand account of the State of Israel, now celebrating its tenth anniversary. Teen-age $2.95

MAGIC FINGERS
By LUCILLE MULCAHY. Illustrated by *Don Lambo.* Pueblo Indian lore is blended with mystery of a high order in this moving story of Natachee, the pottery maker. Ages 9-12 $2.75

BACK-STAGE PORTRAIT
By PAMELA BROWN. Illustrated by *Drake Brookshaw.* An exciting mystery that will fascinate every young person interested in the stage – from either side of the footlights. Teen-age girls $2.95

FRIEND WILLIAM
By WILLARD M. WALLACE. Illustrated by *Gustav Schrotter.* The world's most famous Quaker – William Penn – is the subject of this "succinct and cogent" biography for young readers. Ages 10-14 $2.75

THOMAS NELSON & SONS, 19 East 47 Street, New York 17

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

always absorbing, engaging, and chuckle-producing. The summer adds two new personalities to the household: Pinky, a typewriting kitten, and a formidable pygmy owl. The charm and genuineness which won Mrs. Estes the Newbery Medal for "Ginger Pye," and which have graced the Moffat books, are still intact. Edward Ardizzone's illustrations are just right for this kind of seafaring tale.

—M. C.

THE CABIN FACED WEST. *By Jean Fritz. Illustrated by Feodor Rojankovsky. Coward-McCann.* $3. It was not surprising that young Ann Hamilton longed for her home and playmates in Gettysburg, for in the wild Pennsylvania frontier to which her family had moved there was little for her to do and no one with whom she could play. A chance encounter with George Washington and an evening listening to him talk when he stopped for supper with her family, and the news that her cousin would be coming over the mountains in the spring with other settlers, made Ann begin to feel at home in the wilderness and to appreciate the great western country in which she lived.

This understanding story of pioneer America is based on an incident in Mrs. Fritz's family and an entry in George Washington's diary.

—F. L. S.

WHITEY & THE WILD HORSE. *By Glen Rounds. Holiday House.* $2.25. Whitey, that intrepid young cowhand, and his cousin Josie found a wild horse caught in a washout. With patience and care they gentled him and devised a way to get him out of the pothole, but it took an assist from Uncle Torwal, who just happened to be riding by, to accomplish this in time to thwart a wild horse hunter who claimed him.

With economy of words and distinctive black-and-white drawings Mr. Rounds tells a tale of the real West for young readers. This fifth story about Whitey and his escapades will endear him further to the beginning readers, who already count him high among their heroes. —F. L. S.

A HOUSE FOR HENRIETTA. *By Elisabeth Hubbard Lansing. Illustrated by Lisl Weil. Crowell.* $3. This is an intriguing family story woven around the friendship between two ten-year-old girls, Kathy Simpson, a spirited American, and Lisa Czujak, a delicate, timid, Hungarian refugee. Their attempt to convert an old servant house into a house for Henrietta, the doll, involves other people: Kathy's parents; her teen-age sister; a baby brother; Mrs. Prescott, a wealthy widow and owner of the house; her servant, Terence; Mrs. Czujak, and "Ole Cat." Young readers will enjoy the family situations which carry the plot to a happy ending.

Detailed black-and-white illustrations expand the text.

—L. W. R.

PONY FOR KEEPS. *By William Corbin. Illustrated by Peter Burchard. Coward-McCann.* $3. Girls eight to twelve and those in older age brackets interested in horses will enjoy this story of Katty Lou, a shy orphan girl. Her struggle to be a worthy daughter to foster parents will provide emphasis on good character training. Exciting episodes in the story include Katty Lou's discovery of a new-born Shetland pony, her secret friendship with a skilled horse trainer, participation in a real live horse show, and an attempt at a runaway.

Mr. Burchard, the artist, has added to this appealing, exciting story numerous carefully done illustrations in black and white. —L. W. R.

ELF OWL. *By Mary and Conrad Buff. Illustrated by Conrad Buff. Viking.* $2.75. Again Mary and Conrad Buff have written a story which will appeal to children. Elf Owl and his mate are the smallest owls in the world, as small as sparrows. They live in the desert in the top of an old saquaro, near a pool of water. From this strategic point they note the animals as they come to the pool for water and hunt for food, as well as the changes which the hours and seasons bring to the desert. Beautifully written and illustrated, words and pictures combine to make the desert interesting and exciting for children seven to ten.

—N. J. D.

UPSIDE-DOWN TOWN. *By F. Emerson Andrews. Illustrated by Louis Slobodkin. Little, Brown.* $2.75. What child would not delight in a visit to a town where everything is backward? Even the hotel is upside-down, and the meals are served hind-side-to, with the dessert coming first and the soup finishing the dinner! And upside-down cake is, of course, served right side up! Written for the child in the first three or four grades, this book's humor and wit will please grownups, too. As always, Louis Slobodkin's amusing drawings enliven the text. —MARJORIE HALDERMAN.

HOLDING THE FORT WITH DANIEL BOONE. *By Enid LaMonte Meadowcroft. Illustrated by Lloyd Coe. Crowell.* $2.75. The author has added to her list an-

An exciting choice for young readers from

WHITTLESEY HOUSE · McGRAW-HILL

Basil of Baker Street

By EVE TITUS. Pictures by PAUL GALDONE. Basil — a clever mouse indeed — and his faithful friend, Dr. Dawson, learn many tricks living in the basement of the great Sherlock Holmes' house. Basil solves one of Mousedom's most baffling cases in this suspenseful mystery book, complete with clues, disguises, chases and a happy ending. By the author of *Anatole* and *Anatole and the Cat.* Ages 8-12. $2.75

Ride Like an Indian!

By HENRY V. LAROM. A summer on a dude ranch turns into a series of exciting adventures for young Jerry, especially when he discovers that old Applesauce, his horse, is really a swift Indian mount. Pictures by WESLEY DENNIS. *Ages 8-12. $3.00*

The Fabulous Year

By ELISABETH OGILVIE. Cass Phillips, the wonderful girl of "Blueberry Summer," begins her senior year in high school with new self-confidence and a determination to do all the "right" things. But she learns that sometimes you must let your heart decide. *Teen ages. $3.00*

Twelve Days 'Til Trenton

By JOHN M. DUNCAN. Young Matt expected adventure when he ran away to join the 14th Massachusetts Continentals, but even he didn't expect to capture a spy, go on a secret mission for General Washington, or take part in the famous battle of Trenton. Another rousing story by the author of *Down the Mast Road. Teen ages. $3.00*

All books are clothbound. Write for free catalog

***WHITTLESEY HOUSE:** A division of McGraw-Hill Book Co., N. Y. 36*

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

other well-written, historical story for younger readers. It brings to life the struggles against warring Indian tribes of men, women, and children who lived in the Boonesborough settlement, deep in the forests of Kentucky. Daniel Boone, his wife and children, and their friends are real people fighting for their lives and for freedom. The story is an exciting one. Daniel Boone is carefully characterized.

Numerous black-and-white illustrations are minute in detail and add action to the text. The print is large and clear. —L. W. R.

GHOST TOWN TREASURE. *By Clyde Robert Bulla. Illustrated by Don Freeman. Crowell.* $2.50. Living in a ghost city, Gold Rock, Calif., Ty and his family are faced with the necessity of moving away to a town because their grocery store is failing. Much troubled, the little boy determines to do what he can to help his family, even if he has to discover a gold mine to do it. How Ty does help to bring prosperity to Gold Rock is a well-told tale which even small children will be able to read for themselves, for Mr. Bulla has written with a beginning reader's vocabulary in mind. The characters, both adult and children, are believable and the story is convincing.

Excellent drawings by Don Freeman enhance the text. —M. H.

RIDE LIKE AN INDIAN. *By Henry V. Larom. Illustrated by Wesley Dennis. Whittlesey House.* $3. This book is a pleasure to read in every respect. The print is excellent, the paper good, the illustrations completely satisfying, and the story warm and meaningful. Jerry was spending his first summer on a dude ranch. As a beginner, his mount was Old Applesauce, the slowpoke of the ponies—until Jerry met Sam, the ranch's Indian boy, and learned that Applesauce is an Apaloosa and a real Indian horse. Days of excitement and intrigue follow to a happy ending. Youngsters in the middle grades will list this with other favorite horse stories.

Henry Larom and Wesley Dennis are a fine team.

—Mary Peacock Douglas.

LUCY AND LOKI. *By Henrietta Buckmaster. Illustrated by Barbara Cooney. Scribners.* $2.50. This lighthearted story of a cat and dog friendship, charmingly illustrated, will please the four- to eight-year-olds and will no doubt be one of those "read it again" books. The nice gray, purring Lucy "decided she was going to be just as good a dog as ever a cat could be." How near she succeeded is her story.

Barbara Cooney has delighted children with her illustrations in other books. While Mrs. Buckmaster has written for adults, this is her first book for small children.

—M. P. D.

CHIP. *By Roderick Huff. Illustrated by Sheila Greenwald. Harper.* $2.50. Chip, Mr. Huff's first book for children, is a combination of fact and fancy. It will be interesting and worth while as a story for young readers and as a tool for the adult in the study of child growth and development. Humor and excitement abound in experiences shared by Chip and his friends Burfur, the caterpillar; Terence, the turtle, and Phoebe, the bird. When Burfur becomes a moth and flies into the waiting shadows, he leaves Chip an older and wiser boy.

Black line drawings are plentiful and add a gay, happy spirit to this clever boy's story. —L. W. R.

TAKAO AND GRANDFATHER'S SWORD. *By Yoshiko Uchida. Illustrated by William M. Hutchinson. Harcourt, Brace,*

Hamid of Aleppo

DUANE LAFLECHE, who reviewed this book in The Knickerbocker News of Albany, reacted so exactly as we hope many readers will to this unusual book, that we have asked permission to reprint his article, and do so herewith:

Sometimes I grow tired of:

- Dedicated people
- Community-minded people
- Great endeavors
- Things that something should be done about
- Eager beavers

And when I grow tired of such things I look with a certain fondness on:

- Gentle philosophers
- The light of heart
- Children

By great good fortune it was during such a "sometimes" that there arrived to warm my heart the delightful and gentle tale of "Hamid of Aleppo."

This is a children's story, but it is also an adult story as both Clive King, who wrote it, and the wonderful Italian Giovannetti, who illustrated it, would admit.

Hamid is a Syrian golden hamster. But Hamid doesn't know that. All he knows is that he lives in a hole in a hill and that in his hole and in his hill there are many precious Things. He is very happy.

But one day he just suddenly felt tired of his hill and his hole. So he packed his Things in a bundle and set out across the desert.

First a camel gave him a ride to the end of the empty plain and Hamid came to know the fields and streams. Then a donkey gave him a ride to a village. Hamid learned many things in the village, even how to smoke a hookah.

But the villagers told him a town was a better place than a village, so he rode a bicycle to a town where he had his first taste of ice cream. But he wouldn't admit it was his first taste and told his friend, a goat, that where he came from everyone ate more ice cream in winter than in summer because "it grows better in winter."

It was the goat's uncle who persuaded Hamid that a city was even more wonderful than a town, so Hamid, still clutching a bundle of his Things, took a bus to the city.

Hamid probably wouldn't have gotten into trouble in the city if he had understood about money, but he didn't understand about money, so he had to flee.

Fortunately his flight took him to a museum where the director told Hamid his Things weren't merely Things but were Relics of Antiquity.

Then the director took Hamid back to his hill. He is still living there.

And each year, when it is not too hot nor too cold, people come and join him in his digging. So Hamid is quite content. He doesn't have to go out to see the world. The world comes to see him.

"Hamid of Aleppo" is a better book than most books that tell you about big problems, and I hope that if you, like me, are afflicted with "Sometimes Days" that you will be so fortunate as to have it on hand to read, to laugh with and to put aside with a very contented feeling. — *Duane LaFleche*

The Macmillan Company
60 FIFTH AVENUE, NEW YORK 11, N.Y.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Longmans

BOOKS FOR YOUNG READERS

Coon Holler

By **OLIVE RAMBO COOK.** Illustrated by Kathleen Voute. A city boy and girl in a country school discover how creative they can be there. Ages 8-12. $2.75

De Lesseps: BUILDER OF SUEZ

By **LAURA LONG.** Decorations by Clotilde Embree Funk. An exciting book about the man who achieved his dream of a canal connecting the Mediterranean with the Red Sea. Ages 12-16. $2.75

Behind the Zuni Masks

By **VAL GENDRON.** Illustrated by Allan Thomas. A Boy Scout, accepted into the Koshare troop of Colorado, faces a Zuni protest on the use of a sacred dance. Ages 12-16. $3.00

Shadows Into Mist

By **ELLEN TURNGREN.** Decorations by Vera Bock. A fine story of two young Swedish settlers who come to Minnesota in the 1880's. Ages 14 up. $3.00

Marta the Doll

By **ELOISE LOWNSBERY.** Illustrated in color by Marya Werten. This story of a little Polish girl and her first doll is "truly warm and human."—*The Atlantic.* Ages 8-10. $3.00

Gift of the Forest

By **R. LAL SINGH and ELOISE LOWNSBERY.** Illustrated by Anne Vaughan. One of the finest stories of life in India for young people. "An engrossing tale."—*The Booklist,* A.L.A. Ages 10-14. $3.75

New Town in Texas

By **SIDDIE JOE JOHNSON.** Illustrated by Margaret Ayer. "Exciting reading . . . Abby is an amusing little girl."—*Childhood Education.* Ages 9-14. $3.50

The Tale of the Warrior Lord

By **MERRIAM SHERWOOD.** Illustrated by Henry C. Pitz. "Distinguished version of the story of the Cid . . . excitingly readable."—*Saturday Review.* All ages. $3.50

The Wonder Smith and His Son

By **ELLA YOUNG.** Illustrated by Boris Artzybasheff. Parts of the Gubbaun cycle from Ireland and Scotland. "Real treasure trove."—*N. Y. Herald Tribune.* All ages. $3.25

All Cloth Bound • Send for free Junior Catalog

LONGMANS, GREEN AND COMPANY
55 Fifth Ave., New York 3, N. Y.

$2.50. This story pictures an impetuous small boy growing up in modern Japan. It presents sympathetically and with a good deal of charm the home training, family loyalties, Japanese pride and interest in preserving the ancient crafts and customs. A glossary includes the pronunciation and definition of many of the Japanese figures of speech. It is unfortunate that the author concluded it was necessary to sprinkle this worth-while tale with colloquialisms in order to appeal to American audiences. "I'll say," "me neither," "aw, it was easy" add a jarring note to what is otherwise a good, informative story.

—DELLA MCGREGOR.

16mm for Children

LENTIL (9 min.) and **THE CAMEL WHO TOOK A WALK** (6 min.). Here are two more film adaptations of children's stories, using the illustrations and texts of popular picture books with camera movement and editing to add pace and dimension. "Lentil" is Robert McCloskey's story of how he learned to play the harmonica as a boy (and the author provides the film's musical accompaniment). "The Camel Who Took a Walk" is a whimsical jungle story by Jack Tworkov with exotic illustrations by Roger Duvoisin. Both are delightful stories, charmingly presented; suitable for the very young and their adult friends. Available in color or black-and-white for rental or purchase from Weston Woods Studios, Weston, Conn.

WAYS TO FIND OUT and **ALLEN IS MY BROTHER** (each 10 min.). In the first film a seven-year-old boy discovers how his five senses tell him what's going on in the world around him, and in the second a young girl learns how to enjoy her responsibilities to her younger brother. Both are educational films in the broadest and best sense, but because they are also good fun they'll be fine for any occasion. Available in color or black-and-white for rental and purchase from Churchill-Wexler Productions, 801 N. Seward St., Los Angeles 38, Calif.

OUR FRIEND THE ATOM (50 min.) and **MAN IN SPACE** (35 min.). Both films have so much information about pertinent scientific advances that despite having been widely seen on television they are sure to have long lives as 16mm releases. The material is probably familiar to many older school children by now, but small fry should find them both entertaining (in Disney's familiar style) and revealing. Available for rental from educational film libraries, and for long-term lease from Walt Disney Productions, 16mm Division, 477 Madison Ave., New York 22, N. Y.

WHITE MANE (39 min.). This film fable shows how a boy in southern France wins a wild horse which nearby ranchmen have been unable to capture. The men, having promised that he may keep the horse, attempt to take the horse away; at the end of the film, boy and horse escape into the sea in search (we are told) of some mythical happier land. The film combines beautiful landscape, fast action, and philosophical fantasy in a way which is unusually exciting and appealing. Made by Albert Lamorisse (who later made "The Red Balloon" in similar vein); the English narration was written by James Agee. Available for rental and purchase from Rembrandt Film Library, 227 W. 25th St., New York 1, N. Y.

WHAT DO YOU THINK Series. Two new titles in this teen-age discussion series deal with important subjects which to my knowledge have never before been approached on film. "What Do You Think About Being Different?" (11 min.) gives some frank talks between a school boy and his friends about the problems they all will face if he decides to continue his "crazy" summer hobby of collecting butterflies. The pro's and con's of the situation, with references to other students who dressed, talked, or acted differently from the rest, provide irresistible material for spontaneous discussion among almost any group of young people.

"What Do You Think About Choosing a Leader?" (9 min.) dramatizes a situation in which a group of high-school students realize they are lost in a snowy woods and must decide quickly whether to follow one or the other of two boys who think they know the way out safely—or whether to split the group and go both ways. Although in each film (and in others of this Canadian Film Board series) the acting is sometimes quite stiff, the predicaments are so well delineated and the dialogue so skilfully built that the films are excellent for discussion purposes. Available for purchase from McGraw-Hill Text-Films, 330 W. 42nd St., New York 36, N. Y., and for rental from Contemporary Films, 227 W. 25th St., New York 1, N. Y.

—CECILE STARR.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FABLE AND FANCY

THE BURIED TREASURE AND OTHER PICTURE TALES. *Selected by Eulalie Steinmetz Ross. Illustrated by Josef Cellini. Lippincott.* $3. A storyteller has chosen a few of the best stories from ten of the rectangular little books of the out-of-print Picture Tales series. These selections are based on Mrs. Ross's experiences both as a teller of tales and as a listener to other storytellers. Such favorites have been included as Valery Carrick's "Mr. Samson Cat" and "The Bun," as well as Ruth Sawyer's "The Frog" and "The Flea." Josef Cellini has caught the spirit of the stories in his black-and-white line drawings. A companion volume to the publisher's "Talking Tree." —AUGUSTA BAKER.

TOUCH BLUE: Signs and Spells; Love Charms and Chants; Auguries and Old Beliefs in Rhyme. *Compiled by Lillian Morrison. Illustrated by Doris Lee. Crowell.* $3. Lillian Morrison, who has compiled "Yours Till Niagra Falls," "Black Within and Red Without," and "A Dillar A Dollar" has turned to love charms, incantations, chants, and wishes to make a book that will enchant especially the young girl concerned with romance. Spells to name one's future husband, rhymes to count buttons and to determine lucky days, weather chants, animal and plant lore are given in a fascinating array. Older readers of this book will chuckle over rhymes and charms they chanted years ago, sometimes in the versions given here, sometimes in a variant form, and boys and girls reading it for the first time will have much fun.

Numerous line drawings decorate each page and pick up the humorous and romantic sentiments of the rhymes and verses. —F. L. S.

HOW BASEBALL BEGAN IN BROOKLYN. *Written and illustrated by LeGrand Henderson. Abingdon.* $2. According to LeGrand Henderson's newest tall tale, an old document found in Rip Van Winkle's trunk gives the true origin of baseball.

It all begins at Cow Cove (now Brooklyn) in colonial days when ten Dutch brothers surnamed Denbooms, meet up with nine Indians (*not* from Cleveland). They discover that a bowling ball and an Indian war club make fine playing equipment for an exciting game which has vague similarities to America's national sport.

Children chortle at the hilarious incidents which identify baseball today and laugh uproariously when the Indians chant "Beat dem Bums [Denbooms]!" A story that will give perennial pleasure to young readers. —A. B. McG.

—From "The Buried Treasure."

FOR OLDER READERS

THE GHOST OF FOLLONSBEE'S FOLLY. *By Florence Hightower. Illustrated by Ati Forberg.. Houghton Mifflin.* $3. This mystery story revolves around the erratic Stackpole family, their odd hundred-year-old American Gothic mansion, Follonsbee's Folly, and the pronouncements of the firm, authoritative family executive—the hymn-singing housekeeper from Barbados, Mrs. Angela Gittens. There is fun and adventure as the family strives to please Mrs. Gittens so that she will sing "By cool Siloam's shady rill,/How fair the lily grows" instead of "His chariots of wrath the deep thunderclouds form,/And dark is His path on the wings of the storm," for her hymns forecast her actions. This is a well-written, lively story for ten- to fourteen-year-olds, and Ati Forberg's black-and-white line drawings add to the attractiveness of the book. —A. B.

THE PERILOUS ROAD. *By William O. Steele. Illustrated by Paul Galdone. Harcourt, Brace.* $2.95. Mr. Steele moves from his usual pioneer wilderness setting to the Civil War for the background of this book about a boy's divided loyalties, but retains his ability to tell a good story and to create real, living characters.

Eleven-year-old Chris finds that not only his native Tennessee but also his family is torn between the Union and the Confederacy. Attempting to spy for the Confederacy, Chris fears that he has revealed the location of Union troops to which his older brother, Jethro, was attached. A fruitless and emotionally devastating search for his brother enables Chris to learn that people, even soldiers, are the same whether they are Rebs or Yanks, and to appreciate his father's tolerant philosophy. —F. L. S.

A FLOWER OF ARABY. *By Helen F. Daringer. Illustrated by Artur F. Marókvia. Harcourt, Brace.* $3. Life in the Crusader castle of Byblos, a thirteenth-century stronghold in Syria, is portrayed in this story of the

Everyone is enjoying these three books from Houghton Mifflin's spring list, and here is what they are saying —

BIG CAESAR
by Charlton Ogburn, Jr.
illus. by Joseph P. Krush

"This is a tender, yet tough-minded story of a boy's growing up and of the ancient truck that helped him . . . he restored it to life and made a living with it and found himself and the goals he sought. Ronnie's saga is realistic, honest and mature, devoid of condescension, exciting and spine-tingling . . . a superior book . . ." $2.75

THE SHERWOOD RING
by Elizabeth Marie Pope
illus. by Evaline Ness

"An original, well-written teen-age novel in which tangles in the Revolutionary War-time past are unwound as a mystery in the present is also solved . . . Peggy meets ghosts from the past and sees her ancestor falling in love with a clever British officer. Humor and unexpected turns keep the story lively." $3.00

THE GHOST of FOLLONSBEE'S FOLLY
by Florence Hightower
illus. by Ati Forberg

"This is an ebullient family story with a mystery element in an atmospheric setting. The members of the family are recognizable individuals, sometimes spunky, sometimes erratic, with . . . the everyday comedy children know and enjoy." $3.00

Houghton Mifflin Co., Boston

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The best cure for "TV-itis"
WESTMINSTER
Literature for Youth

GIFT FROM THE MIKADO
By Elizabeth P. Fleming. Three American children discover quaint customs, shops and festivals in exotic Japan – and get to meet the Emperor! 36 illustrations. Ages 8-11. $2.95

BENJAMIN BIG
By Janet Rogers Howe. Tim Rand's Newfoundland disappears one night under a full moon, and the police suspect him of a serious crime. Illustrated. Ages 9-12. $2.95

MYSTERY MANSION
By Velma Griffin. A mystery with all the trimmings – a ghost, a treasure map, race horses, and a haunted house. Illustrated. Ages 9-12. $2.95

MYSTERY OF SATELLITE 7
By Charles Coombs. Three children uncover a sabotage plot at the base where their fathers are helping to launch the U.S. satellite. *Junior Literary Guild Selection.* Ages 12-15. $2.95

SURPRISE SUMMER
By Harriet Weed Hubbell. An aspiring artist takes a job at a summer art colony and discovers not only her talent, but the value of working with others. Girls 12-15. $2.95

TODAY IS MINE
By Amelia Elizabeth Walden. Star of the hockey team, vice president of the senior class, Holly Harkins is a success with everything – *except boys!* Girls 12-15. $2.95

SONS OF MONTEZUMA
By James L. Summers. A young private in the Mexican War takes part in the stirring capture of "The Halls of Montezuma." Teenagers and young adults. $2.95

PORTRAIT BY SHERYL
By Nancy Paschal. A young portrait photographer faces some difficult problems in business and romance. Girls 12-15. $2.95

THE VANISHING STEAMER
By Felix Riesenberg, Jr. A submarine explosion and a West Indies hurricane throw a Naval Cadet into the midst of a fantastic espionage scheme. Ages 12-15. $2.95

HANDBOOK FOR DATING
By Cecil Jane Richmond. This practical handbook tells a girl *everything* she should know about how to get dates and, equally important – how not to! Discusses poise, popularity, going steady, etc. Girls 12-15. $2.00

Send for Westminster's complete check list of juvenile books, arranged by age and grade.

THE WESTMINSTER PRESS
Witherspoon Building, Philadelphia 7

daughter of an English Knight Templar. Seventeen-year-old Meg is overjoyed at the prospect of returing to England, although she has warm feelings for many friends among the Saracen people. Exciting adventures, such as a Saracen uprising, and a touch of romance form the plot of an interesting story. Older children will derive a good picture of both Saracen and European customs during this period of history.

—A. B. McG.

CHÚCARO, WILD PONY OF THE PAMPA. *By Francis Kalnay. Illustrated by Julian de Miskey. Harcourt, Brace.* $2.75. Twelve-year-old Pedro discovers a wild pony one day when it wanders into the alfalfa field to graze, on a great Argentinian ranch where he lives. Juan, his gaucho friend, lassoes the pony and helps Pedro train it. Trouble comes when the son of the ranch owner, spoiled Armando, decides that he wants the pony for his own. Boys and girls studying about the Pampa will find much to help them understand life there and will learn many new words which belong to that country. There are, however, innuendoes in the story which are somewhat adult for the eight- to twelve-year-old reader.

—M. P. D.

TALL SHIPS. *By Hazel Wilson. Illustrated by John O'Hara Cosgrave, II. Little, Brown.* $3. Impressed aboard a British frigate during the trouble just before the War of 1812 began, young Ben Wingate, of Portland, Me., had many exciting adventures before he saw his native land again. His life aboard a fighting ship, practically as a slave, is full of action, intrigue, and suspense. The author has skilfully made this period of our history live again, and the book should appeal to upper-grade and junior-high-school students. Mr. Cosgrave's ship drawings add much to the atmosphere and attractiveness of the book.

—M. H.

—From "The Ghost of Follonsbee's Folly."

TWELVE DAYS 'TIL TRENTON. *By John M. Duncan. Whittlesey House.* $3. A lively and readable story of Matt Doliber, young Marbleheader of the 14th Massachusetts regiment, and the part he plays in the days leading up to Washington's famous crossing of the Delaware and the battle of Trenton. Fast moving, it presents an authentic feeling of the time and locale. Ends on a romantic note that may enlarge the circle of readers to include girls.

—D. McG.

NATURE

SNOW TRACKS. *Written and illustrated by Jean George. Dutton.* $2.50. This companion to "The Hole in the Tree" will make meaningful to small children stories told by animal tracks in the snow. The reader meets an old white-footed mouse, a weasel, a fearless skunk, a clown-faced raccoon, a wary red fox, a young trapper, and a great black bear. He will be impelled to follow through the woods all tracks in order to know the fate of each forest character.

Half-page, black-and-white pencil sketches increase suspense and sustain interest in this realistic story.

—L. W. R.

CHIPMUNK TERRACE. *By John Oldrin. Illustrated by Kurt Wiese. Viking.* $2.50. Through the story of Ria, the habits and adventures of chipmunks are vividly described. John Oldrin, the author of this and two other Round Meadow books, is a keen observer of nature.

Ria, the chipmunk, learns to trust Flower, a friendly little girl. Otherwise, she is ever alert to danger and cleverly outwits enemies, who constantly threaten her and her babies, first in their underground nest and later in the big world above. Ria successfully eludes Slick, the weasel, and Shadow, the cat, but almost loses her life when attacked by a hawk.

There is drama and suspense, as well as much nature lore in this beautifully written book. The drawings greatly enhance the text.

—M. R. P.

ANIMAL TAILS. *Written and illustrated by George F. Mason. Morrow.* $2.50. A surprising scope of curious ways in which animals and birds use their tails gives interest to this new title by a

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

familiar author. Following the pattern of his first book, "Animal Tracks," Mr. Mason groups many animals and birds together by the distinctive use of their tails: for protection, for decoration, for locomotion, and other needs. Chapters are short and many animals are briefly introduced. Black-and-white illustrations add clear and interesting information. This is a contribution to the author's six preceding titles exploring the animal world. Ten-year-olds and older will find this readable and interesting.

—R. H. H.

HOW TO UNDERSTAND ANIMAL TALK. *By Vinson Brown. Illustrated by William D. Berry. Little, Brown.* $2.75. Although the title of this book is a little misleading, since birds, fish, and insects are also included, its unusual treatment of creatures both wild and tame will open up for children an entirely new area of relationship with nature. The secret world of animal language—just beginning to be revealed to man—provides an interesting hobby, one that requires most of all an intense curiosity, time, and a willingness to investigate carefully. This book suggests definite steps and includes a bibliography and index. It is for sixth grade up, but adults could use it with younger children.

—Helen Fuller.

SMALL NATURE BOOKS

EACH year excellent small books on various aspects of nature study—a single animal, a particular bird, an area of the world, a river—are published for young children. Each is short, is written in clear, descriptive text, and is illustrated by detailed, accurate drawings. This year's books, added to fine ones previously published, will strengthen the nature section of the elementary school library, the children's room of the public library, and the child's own library. Among the spring titles are:

THE ARCTIC TUNDRA. *By Delia Goetz. Illustrated by Louis Darling. Morrow.* $2.50.

BUSY WATER. *By Irma Simonton. Illustrated by Jane Castle. Holiday House.* $2.50.

OSTRICHES. *By Herbert Zim. Illustrated by Russell Francis Peterson. Morrow.* $2.50.

PETS FROM THE POND. *Written and illustrated by Margaret Waring Buck. Abingdon.* $3.

ROBINS ON THE WINDOW SILL. *By Irmengarde Eberle. Photographs by Myron E. Scott. Crowell.* $2.75.

SEE THROUGH THE LAKE. *By Millicent Selsam. Illustrated by Winifred Lubell. Harper.* $2.50.

WHITE PATCH: A City Sparrow. *By Olive Earle. Morrow.* $2.50.

WILD FOLK IN THE MOUNTAINS. *Written and illustrated by Carroll Lane Fenton. John Day.* $3. —F. L. S.

ABOUT PEOPLE

BEWITCHING BETSY BONAPARTE. *By Alice Curtis Desmond. Dodd, Mead.* $3.50. The well-known author of fictionized biographies for young people has chosen this time to tell the absorbing story of Betsy Patterson of Baltimore, a headstrong beauty, who, against the explicit wishes of her father, won and married Napoleon Bonaparte's youngest brother, Jerome. Two years later, deserted and divorced, she began a struggle to have her marriage and her son recognized by her husband's haughty family in Europe. But the Bonapartes would have nothing to do with her.

This biography is a compelling one, told with zest and vigor. Fine photographs of paintings of the principal characters make the book especially noteworthy. —M. H.

ON STAGE, MR. JEFFERSON. *By Jean Lee Latham. Illustrated by Edward Shenton. Harper.* $2.95. Once again a little-known character is brought to life by the skilful pen of Jean Latham. The actor, Joseph Jefferson III, grew up amid all the frustrations and hard work that are the life of a touring theatrical company and lived with the constant fear that he could not accomplish on the stage what his illustrious grandfather had. He brushed with history when he met Abraham Lincoln and suffered more than most at the President's assassination because of the quiet friendship he had developed with Edwin Booth.

Jefferson's triumphant hour came with his successful portrayal of Rip van Winkle in London, and with it the realization that he had learned so much from so many people he had known. —G. P. S.

CLARENCE DARROW, DEFENSE ATTORNEY. *By Iris Noble. Messner.* $2.95. Using much of the meticulous research done by Irving Stone for "Clarence Darrow for the Defense," Iris Noble tells in simple language the stirring story of America's great defense attorney and the issues with which he grappled. Clarence Darrow on a cool and deadly rampage was a man to be feared, and his keen and probing mind an instrument for justice sought by many. From his first decision to defend a railroad union's right to organize on

Prize Winner!

Hans Baumann

Sons of the Steppe. Two grandsons of Genghis Khan at odds over the ways of war and bloodshed. Illustrated. Ages 12 up. $3.00

Cathrine Barr

Jeff and the Fourteen Eyes. A mysterious eye, growing bigger in the dark night, is not as frightening as it seems. Illustrated. Ages 4-7. $2.25

William Fox

Rocks and Rain and the Rays of the Sun. Text and photographs show our natural resources and the importance of conservation. Ages 8-12. $3.00

Donald Worcester

Lone Hunter's First Buffalo Hunt. Lone Hunter tracks the herd, and takes part in his first buffalo hunt. Illustrated. Ages 7-11. $2.75

Honor Book!

Rosemary Sutcliff

The Silver Branch. Adventures of two young Roman soldiers in early Britain. Illustrated. $3.25

Edward Ardizzone

Tim and Lucy Go to Sea. Tim and friends rescue a shipwrecked crew. Illustrated. Ages 6-10. $2.75

Fritz Müller-Guggenbühl

Swiss-Alpine Folk-Tales. The story of William Tell, fairy tales, and legends of early Swiss saints. Illustrated. *Oxford Myths and Legends Series.* Ages 8-12. $3.50

ALL BOOKS CLOTHBOUND

HENRY Z. WALCK, Inc.

Successor to

OXFORD BOOKS for Boys and Girls

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

through the years to the Scopes trial, the Loeb-Leopold case, and his final investigation of the NRA, Darrow's identification with the oppressed and erring and, above all, his integrity as a lawyer to defend his client even if the handling of the case were unpopular, are clearly shown.

In writing of Clarence Darrow, the author makes the reader feel as did Judge Holly in his funeral oration that "It is a magnificent thing that Clarence Darrow lived." —G. P. S.

HENRY HUDSON. *By Nina Brown Baker. Illustrated by George Fulton. Knopf.* $2.50. Mrs. Baker, who has written other biographies for boys and girls including "Juan Ponce de Leon," now writes of the English navigator and explorer, Henry Hudson. Four voyages in four years, 1607-1611, tell the known history of this man—his hopes, ambitions, and disappointments as he seeks a passage to China and finds new lands and waters instead. This account, simply written, should prove interesting and useful to children, grades four through six. The black-and-white illustrations and the end-paper map add to the general interest and usefulness of the book. —N. J. D.

THIS UNION CAUSE: The Growth of Organized Labor in America. *By Katherine B. Shippen. Photographs. Harper.* $2.50. From the first indentured servants who were brought to America in the 1600s on to the rich and powerful unions of today, the story of the American workingman's struggle for survival is simply and well told. In this treatise for beginning readers, all the complexities of the labor movement cannot be covered or even hinted at more than briefly, but the men who played the most active parts and the key issues are introduced.

Perhaps more might have been said about the role of the consumer who stands between capital and labor and suffers to gain or lose as the tides change. It is hoped that the thoughtful reader will note this and will not be lulled into inactivity by the note of optimism on which the book ends. —G. P. S.

THE AMERICANS. *By Harold Coy. Illustrations by William Moyers. Little, Brown.* $4.50. This panoramic account of American development from the first settlers to the present is told in an easy, journalistic style. Even though individual phases of history are briefly treated, the selection of incidents recounted presents salient facts that form a narrative continuity as the nation and the centuries unfold. Chapters are short and sentences are simple, yet the central ideas knit the book, and the author's interest and sympathy for people make it interesting reading. The sense of perspective that the book gives should appeal to young readers twelve and older. An index and detailed bibliography are included. —R. H. H.

THE NAVAJO: Herders, Weavers, and Silversmiths. *By Sonia Bleeker. Illustrated by Patricia Boodell. Morrow.* $2.50. This colorful and creative tribe is introduced in the twelfth volume of the series on American Indians by this author. As in "Pueblo Indians," a slight story is woven in to present life on a modern Navajo reservation. Ancient rites, sand painting, and concern with the supernatural exist side by side with influences of the modern industrial age. Although the narrative presentation is simple, it is convincing and conveys the dignity and sensitivity of these people. It is a sympathetic picture of the modern Indian's plight that should appeal to fourth and fifth graders. —R. H. H.

BIBLE STORIES FOR YOUNG READERS. *By Edith Patterson Meyer. Illustrated by Howard Simon. Abingdon.* $3.50. It is good to have this very satisfying book of Bible stories for youngsters of eight to fourteen years. Mrs. Meyer has based her text on the Revised Standard Version and has freely used quotations from it, which add dignity and beauty to the telling. It should be an easy step from this book to the Bible itself. The Old and New Testament stories which have been included are primarily those which show how people of Bible days came to know more and more about God. Especially helpful are the index and the Bible references, so excellently keyed to the text yet presented simply enough for the young reader to experience no difficulty in using them. —M. P. D.

DON'T JUDGE
your child's book
consult by its cover
Junior Reviewers
the bi-monthly magazine of children's books
MOTHERS: too busy to browse, use it as your book buying guide
GRANDMOTHERS: let its double reviews help you decide which books to give
TEACHERS: discover an invaluable reference for class reading projects
LIBRARIANS: determine which new books may be safely recommended
In each issue of JUNIOR REVIEWERS the best children's books are selected from among the hundreds published, then reviewed TWICE, once by a child once by an adult. Children's records and films are also discussed.
SUBSCRIPTIONS $3.50 the year (six issues)
JUNIOR REVIEWERS
Box 36R, Aspen Colorado

YOUNG
MIKE FINK
by Zachary Ball

A Legendary Boyhood that Belongs to Every American Boy $2.95
HOLIDAY HOUSE

Contributors to this Issue

AUGUSTA BAKER, storytelling specialist, The New York Public Library.
MARIA CIMINO, associate librarian, The Central Children's Room, The New York Public Library.
NANCY JANE DAY, supervisor, School Library Services, South Carolina State Department of Education.
MARY PEACOCK DOUGLAS, school library supervisor, Raleigh, N. C.
HELEN FULLER, supervisor, Work with Boys and Girls, Long Beach, Calif., Public Library.
MARJORIE HALDERMAN, supervisor, Public School Libraries, Astoria, Ore.
RUTH HEWITT HAMILTON, The Library School, Pratt Institute.
DELLA McGREGOR, chief of Youth Services, St. Paul, Minn., Public Library.
ALICE BROOKS McGUIRE, librarian, Casis Elementary School, Austin, Tex.
AILEEN O'BRIEN MURPHY, children's literature specialist, The New York Public Library.
MILDRED PHIPPS, supervisor, Work with Children, Pasadena, Calif., Public Library.
LUCILE W. RALEY, consultant, Library Services, Public Schools, Waco, Tex.
EULALIE STEINMETZ ROSS, director, Work with Children, Public Library of Cincinnati and Hamilton County, Ohio.
GRACE SLOCUM, coordinator, Young Adult Services, Brooklyn Public Library.
ESTHER J. WALLS, young adult specialist, The New York Public Library.

PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1259

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. A hennin; the whole of a church tower.	76 135 186 158 64 175 45
B. Silky seed fiber of Argentine tree, used for stuffing.	183 192 110 168 69 58
C. French opera composer, superintendent of music for Louis XV.	159 67 114 4 184 42 167 21 10 91
D. Undistinguished; inexpressible; epithet of Ancient Rome as a "City."	141 79 173 31 132 56 170 120
E. Having good digestion.	75 2 66 161 174 121 85 11
F. Tenth letter of the Hebrew alphabet.	129 8 145 118
G. Dolorous tirade.	1 78 127 38 138 72 57 28
H. Handle, usually of a knife, sword, or dagger.	165 18 134 71
I. Designating certain South Amer. powers which acted together first in 1914.	92 44 111
J. Yield in a determination, esp. through pity.	193 61 74 112 185 123
K. Narrow street; lane (3 wds.).	39 160 140 147 177 133 7 62 130 176
L. Followed by Word V, during any sort of daytime illumination, as in "Danny Boy" (2 wds.).	139 60 3 116 32 171 89 169 180 25

DEFINITIONS	WORDS
M. It flashes red before and behind the motorist (2 wds.).	108 86 30 23 131 172 83 12 146
N. Of the nature of barter.	93 179 128 150 105 117 97 16 166 33
O. Acronymic World War I nickname for the soldier from Down Under.	122 36 53 126 153
P. Icterus.	181 124 109 26 77 152 73 106
Q. Exhausted.	101 35 103 15 24 6 155 194
R. Look like.	70 137 113 27 49 5 80 99
S. Endow with essential character; notify.	14 190 115 142 68 43
T. Business or street clothes.	95 188 164 162 102 90 52 13
U. Long double-curved knife of the Mohammedans.	195 40 29 22 51 96 107 82
V. See Word L (3 wds.).	178 157 20 55 151 100 65 59 182 189
W. Stale, stuffy atmosphere.	48 143 34 84 19 163
X. Medical practitioner according to Andrew Still, 1828-1917.	119 187 37 94 104 125 50 88 136
Y. Person or thing near at hand.	41 148 81 156 87 149 47 9
Z. Emphasis on the individual's experience as source of all ideas and behavior.	144 17 191 54 46 154 63 98

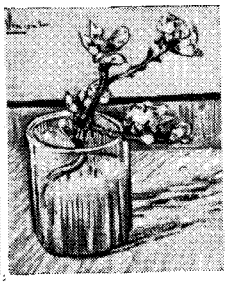
DIRECTIONS

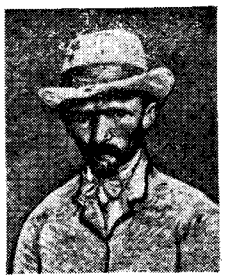
To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

1 G	2 E	3 L	4 C		5 R	6 Q	7 K	8 F	9 Y	10 C		11 E	12 M	13 T	14 S	15 Q
16 N	17 Z	18 H	19 W		20 V		21 C	22 U	23 M	24 Q	25 L	26 P	27 R	28 G		29 U
30 M		31 D	32 L	33 N	34 W	35 Q	36 O	37 X	38 G	39 K		40 U		41 Y	42 C	43 S
44 I	45 A	46 Z		47 Y	48 W		49 R	50 X	51 U	52 T	53 O	54 Z	55 V	56 D		57 G
58 B	59 V		60 L	61 J	62 K	63 Z	64 A	65 V	66 E	67 C	68 S		69 B	70 R	71 H	72 G
73 P	74 J	75 E	76 A		77 P	78 G	79 D	80 R	81 Y	82 U	83 M		84 W	85 E	86 M	87 Y
	88 X	89 L	90 T		91 C	92 I	93 N	94 X		95 T	96 U	97 N	98 Z	99 R		100 V
101 Q	102 T		103 Q	104 X		105 N	106 P		107 U		108 M	109 P	110 B	111 I	112 J	113 R
114 C	115 S	116 L	117 N		118 F	119 X	120 D	121 E		122 O	123 J		124 P		125 X	126 O
127 G	128 N	129 F		130 K	131 M	132 D		133 K	134 H		135 A	136 X	137 R	138 G		139 L
140 K	141 D	142 S	143 W	144 Z	145 F		146 M	147 K	148 Y		149 Y	150 N	151 V	152 P	153 O	
154 Z	155 Q	156 Y	157 V	158 A	159 C	160 K	161 E	162 T	163 W		164 T	165 H	166 N	167 C	168 B	
169 L	170 D		171 L	172 M	173 D	174 E	175 A	176 K		177 K	178 V		179 N	180 L	181 P	182 V
183 B		184 C	185 J	186 A	187 X		188 T	189 V	190 S		191 Z	192 B	193 J	194 Q	195 U	

Solution of last week's Double-Crostic will be found on page 5 of this issue.

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

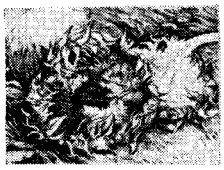




FROM *The Metropolitan Museum of Art*

24 FULL-COLOR MINIATURES

OF FAMOUS PAINTINGS BY *Vincent van Gogh*



A DEMONSTRATION WITHOUT CHARGE

of a simple and sensible way—particularly for families with children—to obtain a well-rounded education in the history of art

THE MINIATURES PLAN • Once a month the Museum reproduces a selection of paintings *in full color*. Each set deals with a different artist or school and contains 24 fine color prints (slightly larger than shown at right) and a 32-page album, in which the artist and his work are discussed, and in which the prints *can be affixed* in given spaces. In effect the project is an informal but comprehensive course in the history of art for persons of all ages—but particularly for young people—an ideal way for parents to induce in them a lifelong interest in great art.

ONE-MONTH TRIAL SUBSCRIPTION SUGGESTED, with no obligation to continue. The purpose is to acquaint you with the project. At no expense you can examine the 24 miniature reproductions of paintings by VINCENT VAN GOGH, read the album —then decide, within the month, whether or not you wish to continue. If not, simply let us know and we shall immediately cancel your subscription. No matter what your decision, the introductory VINCENT VAN GOGH set is free. The price for each set (if you continue) is $1.25, including the album. With the first set purchased, and with every sixth set thereafter, you will receive free a portfolio which holds six albums.

PLEASE NOTE: Since the Metropolitan Museum is unequipped to handle the details involved in this project, it has arranged to have the Book-of-the-Month Club act as its national distributor. The selection of subjects and the preparation of the color prints remain wholly under the supervision of the Museum.

MINIATURES ARE SLIGHTLY LARGER THAN THIS —*and in full color*

PORTRAIT OF THE ARTIST

BOOK-OF-THE-MONTH CLUB, Inc. **26-5**
345 Hudson Street, New York 14, N. Y.

Please send me at once 24 full-color Miniatures by VINCENT VAN GOGH, with album, without charge. This may be considered a trial subscription. I reserve the right to cancel, according to your offer, within one month or any time thereafter. If I continue, after this free set I will be billed $1.25 for each set of Miniatures with album (plus 10 cents for postage). To facilitate handling and billing, two sets will be sent every second month. With my first purchase I will receive free a handsome portfolio in which to keep six albums. Additional portfolios will be sent, also without charge, as they are needed. Whether I decide to continue or not the free set is mine to keep.

Mr. / *Mrs.* / *Miss* .....

Address .....

City ..... *Zone* ..... *State* .....

M40

PRODUCED 2005 BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED